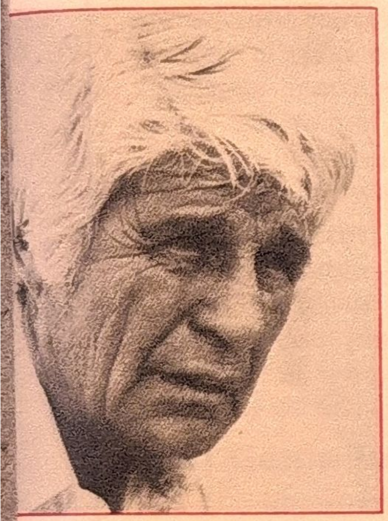
RULES OF PLAY

DALLAS T.M.

The Television Role-Playing Game

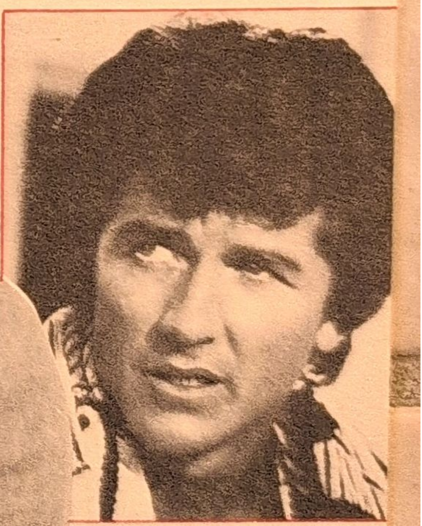


This Booklet Contains:

- *Complete Rules of Play*
- *Three Ready-to-Play Original Episode Scripts*

Play These Original Episodes:

★ The Great Claim
★ Sweet Oil
★ Down Along the Coast



SPI

© 1980 LORIMAR PRODUCTIONS, INC. All rights reserved.

299P11

DALLAS T.M.

The Television Role-Playing Game

James F. Dunnigan
GAME DESIGN and DEVELOPMENT
of GAME RULES and SCRIPTS

Redmond A. Simonsen
GRAPHICS and PHYSICAL SYSTEMS DESIGN

Robert J. Ryer
EDITORIAL DEVELOPMENT

Austin Bay
BACKGROUND MATERIAL
and SCRIPTS

Maria Baker
LORIMAR DIRECTOR OF LICENSING
EDITORIAL CONSULTANT

Jamie Adams, Austin Bay, Kathy Bay, Terry Canto, Madge Hessel, Howard Huggins, Justin Leites
Beatrice Li, Michael Moore, Matthew Ruff, Patricia J. Snyder, and many others
GAME TESTING and EDITORIAL ASSISTANCE

Manfred F. Milkuhn
ART PRODUCTION MANAGEMENT

Rosalind Fruchtman, Ted Koller, Michael Moore, Patricia J. Snyder
ART PRODUCTION and TECHNICAL EDITING

PUBLISHED BY

SPI

257 Park Avenue South, New York, N.Y. 10010

© 1980 LORIMAR PRODUCTIONS, INC. All rights reserved.

READ THIS FIRST:

This booklet includes the complete rules to *Dallas: The Television Role-Playing Game,* as well as three complete, original Scripts. While it is necessary for all players to generally understand the game rules, it is especially important that one player understand the workings of the game in detail. This player, designated the Director, does not participate in the game in the same manner as the other players. Rather than assume the role of a character, the Director is responsible for creating situations, maintaining the flow of the game, and acting as final authority on rules interpretation. This booklet and the accompanying Script Writer's Guide are provided for the Director's benefit.

To the Director:

You must thoroughly understand the rules yourself before beginning a game, because it will be your job to teach the other players the game. First, read over the four pages of rules, paying particular attention to the definitions of game terms. Note that the rules are arranged decimally for easy access and cross-reference (for instance, Section 4, Character Interaction, is divided into several sub-sections: 4.1, Negotiation; 4.2 Conflict; etc.). Once you have grasped the rules, read through the Sample Scene provided in the Script Writer's Guide. This sample explains, action by action, a typical game in progress.

When you feel sufficiently familiar with the rules and have selected an Episode to be played, explain the rules to the other players. The Character Sheets, which the players should have before them from the outset, contain a rules outline which they can refer to during your explanation and throughout the game.

Be aware that situations will arise that are not expressly covered in the rules. In such instances, you should come to a decision that is consistent with the structure of the game. A section of Director's Notes is provided in the Script Writer's Guide to help you interpret the rules and maintain the flow of the game.

RULES OF PLAY
DALLAS
The Television Role-Playing Game

[1.0] INTRODUCTION

Commentary:

Dallas is a family role-playing game, based on the popular television series of the same name. It is the nature of a role-playing game, such as *Dallas*, to bring the world it reflects to life in an especially dynamic manner by allowing each player to assume the role of a major character of that world and permitting the players to interact in order to fulfill certain Victory Conditions.

[1.1] *Dallas* as a Role-Playing Game

There are two key elements to a role-playing game, which distinguish it from other types of games and impart a sense of drama to play:

- **Character Roles**: Each player assumes the role of one major character from the television show, *Dallas*, and acts the part of that character throughout the game. To help players assume their roles, the game includes Character Sheets which detail the Values assigned to each major character. These Values reflect the various strengths and weaknesses of each character in dealing with other characters.

- **The Director**: The Director is the one player who does not assume the role of a character. The Director's role in the game is to create the circumstances of the Episode being played, to introduce new characters and situations as the game progresses, and to act as the final authority on all rules interpretations.

[1.2] Game Terms

It is important that the Director have a firm grasp of the meaning and use of these terms. This list of definitions should be referred to whenever necessary while reading the rules.

CHARACTER TYPES

- A **major character** is an individual, described by a Character Sheet, whose role is assumed by a player. Only major characters can control other characters or plot devices. A major character cannot control another major character.

- A **minor character** is an individual, represented by a Character Card, who may be controlled by a major character. A minor character cannot control another character or plot device.

- An **organizational character** is a group or institution, represented by a Character Card, that can be controlled by a major character. An organizational character cannot control another character or plot device.

VALUES

- **Abilities** (Persuasion, Coercion, Seduction, Investigation) are used by characters to Affect and Resist one another. See 4.3 for details on individual Abilities.

- **Power** is a measure of a character's general strength and is used in negotiation, conflict resolution, and determining a winner. See 4.4 for further details.

- **Luck** is a measure of a character's good fortune in avoiding adversity. See 4.3 for details.

MISCELLANEOUS

- Characters attempt to **Affect** one another by using their Abilities to Persuade, Coerce, Seduce, and Investigate. A successful Affect attempt obliges the target of that attempt to give something up: control, information, power, etc. See 4.2 for details.

- **Control** of a character or plot device allows the controlling player to use the character or plot device in any way he/she sees fit, within the restrictions of the rules.

- A **Plot device** is an object or circumstance introduced by the Director to alter the game situation or to provide goals for the players. Plot devices can be controlled. See Script Writer's Guide for details.

- Players may **Protect** a specified number of characters and plot devices, increasing their Resistance to other players' Affect attempts.

- Characters may **Resist** other players' attempts to Affect them. Resistance makes use of the character Abilities. See 4.2 for details.

[1.3] The Director

An essential element of any role-playing game is the role of Director assumed by one of the players. The Director relieves the other players of the burden of knowing all the rules. But, most importantly, the Director introduces and sustains the element of the unknown in the game by judiciously adding new elements (events, characters, etc.) when the action slows down. The Director works with a Script for a particular Episode, but the Script is merely a guideline. It is up to the Director to add his/her imagination to keep the game fresh and interesting for the players.

The Director either uses the Episodes given in the game (modifying them where allowable, in order to keep the players from knowing too much) or creates new Episodes using the outlines given.

It is the Director's responsibility to teach the other players the game rules. This can be done simply by going over the rules outline on each Character Sheet with the players and answering questions from players during the play of the game. Keep in mind that the Director is in complete control of the game. The Director's interpretation of the rules is final, and it is up to the Director to make sure that the game Script used is an enjoyable one for the players. The person who acts as the Director should be willing to take control of and run things. See the Script Writer's Guide for further notes on the Director's role.

[2.0] GAME COMPONENTS

Inventory of Game Parts:

Each game of *Dallas* should include the following components:

One Rules booklet, containing all game rules and three original Scripts.

56 Character Cards (carried by two perforated sheets).

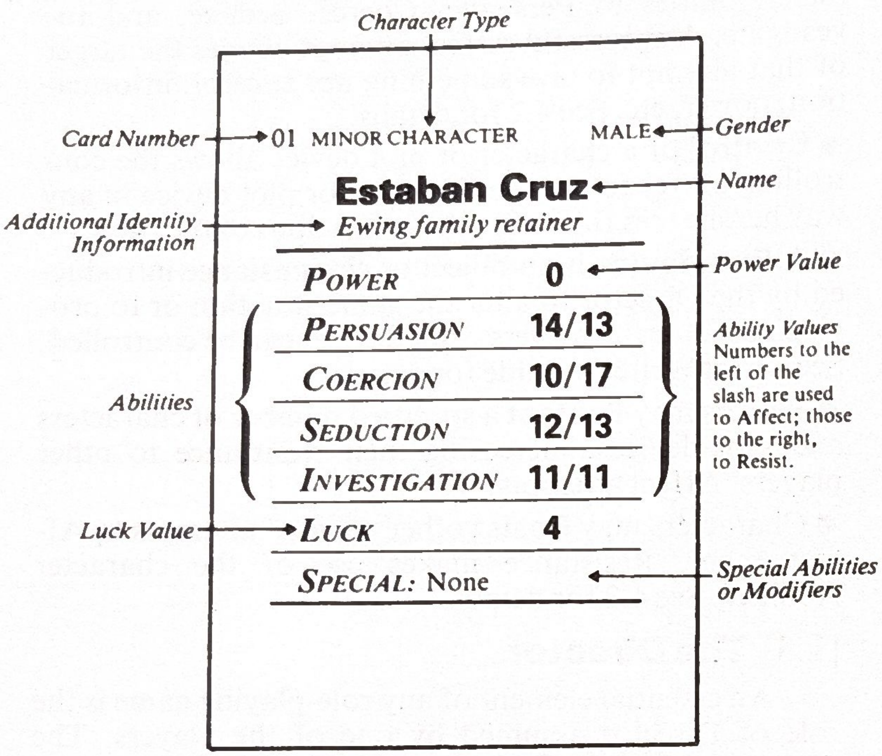
One booklet of 9 Character Sheets, containing an outline of game rules and character data on the nine major characters (J.R., Ellie, Jock, Bobby, Sue Ellen, Pam, Lucy, Ray Krebbs, or Cliff Barnes).

One Script Writer's Guide booklet, containing background information on Dallas, Texas, and the characters that can be used in the game, recommended plot devices, and Director's notes.

Two six-sided dice

One game box

How to Read the Character Cards:



Note: The Character Sheets provide the same Value information — for the major characters — as the Character Cards do for the minor and organizational characters.

[3.0] SEQUENCE OF PLAY

Commentary:

Much of the game consists of negotiations among the players. In order to keep these negotiations fresh and interesting, new information and characters must be introduced from time to time. Players must also be allowed some way to make good on some of their threats.

In order to proceed smoothly, it is necessary that there be a sequence to players' actions. The Sequence of Play breaks each Episode into Scenes. Each Scene is further divided into Phases.

How to Use the Sequence of Play:

Players decide who will be the Director and who will play which characters. Players then decide which Episode will be used (or they may leave it up to the Director to choose one or to use one of his/her own).

The Director gives each player his/her own Character Sheet plus the Character Cards of characters and plot devices each controls. The Director also tells players of any special characteristics they might have for this Episode. Some characters will be controlled by no player, but may be placed face-up on the table, their identities revealed to the players. Other characters may be placed face-down, their identities unrevealed to the players.

Each player is also given his/her Victory Conditions for this Episode as well as any secrets they are to have. Victory Conditions include control of characters and plot devices. Players should write down their Victory Conditions together with any other notes they have been given. The Director should have a pad of paper for writing down the secrets and plot devices to be given out for the Episode.

The Director announces to all players the general information for the Episode to be played, and play is then ready to begin.

DIRECTOR PHASE

The Director sets the first scene by telling each player their secrets or other special information. Players are also given any new characters (either controlled by one of them or uncontrolled). The Director sets the amount of time the players will have to negotiate with each other in the next Phase.

NEGOTIATION PHASE

During this Phase, players trade character cards, power, or anything else and make agreements to support each other during the Conflict Phase. This is the only time during a Scene that a player may trade with or loan to another player. These negotiations may be made away from the table and away from other players, at the Director's discretion.

CONFLICT PHASE

The Director determines the sequence in which players will undertake conflict resolution (see the Script Writer's Guide, Director's Notes, for recommended methods of sequence determination). Players then take turns, resolving one conflict at a time, using their character Abilities and other Values.

At the conclusion of the Conflict Phase, the Director sets the next Scene, and continues through the Sequence of Play until all the Scenes of the Episode are completed. At the end of the last Scene, the players determine if they have fulfilled their personal Victory Conditions.

[4.0] CHARACTER INTERACTION

Commentary:

Interaction among players is the key element of *Dallas*. An interesting Episode, by its nature, forces characters to get what they can from other characters — either in the spirit of cooperation or in conflict.

[4.1] Negotiation

There are no formal rules in *Dallas* for negotiation. The Director and the players themselves are permitted to deal however they wish in trading information, making promises, loaning power, or doing whatever else seems appropriate in helping to meet the Victory Conditions.

The Director may wish to impose restrictions on Negotiation, however, at his/her discretion. The Director may also permit or encourage certain aspects of negotiation (for instance, by allowing two or more players to leave the room to hatch a plot in secrecy).

[4.2] Conflict

In many cases, negotiation will not suffice to meet a character's Victory Conditions. Most of the time, the objectives of the various characters will conflict with one another, calling for stronger measures.

Conflict in the game is resolved by comparing one of a character's Abilities to that of another character. These Affect attempts always involve one character against another — two or more characters are not allowed to Affect one character at the same time.

- Procedure:

1. The Affecting character announces that he/she will use a particular Ability to accomplish a specific purpose (for instance, use Persuasion to gain control of the Affected character). The Affecting character makes all modifications (adding power, using special bonuses, etc.) and states the total Value of the Affect attempt (for instance, a Persuasion Value of 20, plus a power of 2, plus 2 power markers from the controlling major character for a total of 24).

2. The Resisting character announces whether he/she is Protected and whether any modifications for power, etc., will be made.

3. The Resisting character's Ability (with applicable modifications) is subtracted from the Affecting character's Ability (also with modifications). The resulting number is called the spread. If this spread is one or less, the attempt cannot succeed. If the spread is 12 or more, the attempt is automatically successful, without rolling the dice. If the spread is between 2 and 11 (inclusive), two dice are rolled; if the dice roll is equal to or less than the spread, the Affect attempt is successful.

- **Results.** A successful Affect attempt results in the Affecting character gaining control of a character, acquiring information, obtaining a plot device, and/or assuming another player's power marker. Each major character may attack any other character. Each minor or organizational character that a player controls may be used to attack any other character. A minor or organizational character need not be controlled in order to be Affected. Each character may use only one of his/her character Abilities to Affect per Scene. Each character may be Affected an unlimited number of times each Scene. All Affect attempts are resolved in the open and are known to every other player.
- **Luck.** In the event of a successful Affect attempt, the Resisting character may use his/her Luck Value, if they have one (minor and organizational characters automatically use their Luck). Luck is expressed as a number from 2 to 8. Luck is used by immediately rolling the dice. If the number rolled is equal to or less than the Luck Value, the otherwise successful Affect attempt is unsuccessful.

[4.3] Character Abilities and Conflict Resolution

There are four forms of conflict resolution based on character Abilities, each with different characteristics:

Persuasion: Any character may attempt to Affect any other character by using Persuasion. Successful Persuasion requires that, at the Affecting character's option, the Affected character:

- provide information upon demand, or
- relinquish control of a character or plot device (if the Affected character is a major character), or
- come under the control of the Affecting character (if the Affected character is a non-major character).

There are no special requirements or consequences for Persuasion.

Seduction: Any character (other than an organizational character) may attempt to Affect any character of the opposite gender by using Seduction. Successful Seduction requires that, at the Affecting character's option, the Affected character:

- provide information upon demand, or
- relinquish control of a character or plot device (if the Affected character is a major character), or
- come under the control of the Affecting character (if the Affected character is a non-major character).

Seduction can be used only against characters of the opposite gender who are not related to the Seducing character.

Coercion: Any character may attempt to Affect any character by using Coercion. Successful Coercion requires that, at the Affecting character's option, the Affected character:

- provide information upon demand, or
- relinquish control of a character or plot device (if the Affected character is a major character), or
- attempt to Affect, upon demand, any other character of the Affecting character's choice.

If the third option is chosen, the Affected character must be compelled to make its Affect attempt *immediately.* Whenever an attempt to Coerce an independent minor or organizational character is unsuccessful, there is a possibility of **Revenge**. Each player other than the player who attempted the Coercion rolls the dice, and the high roller may immediately make a Persuasion attempt to control the independent character. If the first high roller fails to control, the next highest roller may make an attempt, and so on until all players have had a chance.

Investigation: Any character may attempt to Affect any other character by using Investigation. Successful Investigation requires that the Affected character provide information. Investigation may also be used against the Director to discover the identity of characters and plot devices that are face down on the table. Investigation also plays a part in dealing with illegal acts (see 4.7).

Special Abilities: Special Abilities, which are assigned as the occasion demands by the Director, include the following classes:

- **Talent** can be either a scientific, artistic, or technical talent. Obtaining the use of these talents can often be a Script Victory Condition.
- **Criminal Ability** includes aptitudes for burglary, car theft, forgery, embezzlement, assault, murder, kidnapping, blackmail, extortion, and so forth.
- **Luck** is the ability to survive misfortune. Characters who have a Value listed for luck may roll the two dice whenever they wish to avoid any misfortune. If the dice roll is equal to or less than their Luck Value, then the adverse result is avoided.
- **Other** abilities, such as modifiers for character Abilities for a Scene or Episode, will be assigned by the Director at his/her discretion.

[4.4] Use of Power

Each point of a major characters' power is represented by a power marker (use anything convenient to represent these: poker chips, buttons, etc.). Each power point added to an Affect attempt increases the character Ability being used by one. (**Exception:** When Coercion is being used, the value of a power marker is tripled.) When resisting, a power marker can be used in the same way by applying it to the Resisting character's Ability.

A player may use a power marker to assist the Affect or Resist attempt of any character he/she controls. Each power marker may be used only once per Scene (for Affect or Resistance).

The minor and organizational characters' power is not transferable. It may only be applied to Resistance — and is applied automatically — when the character is controlled. A minor or organizational character's power may be used as often as the character attempts to Affect or Resist. An Affecting character may attempt to take a power marker from a character, but must add three to the dice roll before resolving the conflict.

As power markers are used, they should be put aside to indicate that they cannot be used again during the current Scene.

[4.5] Use of Controlled Characters

In any one Scene, a player may attempt to Affect once each with three different of his/her controlled characters (including the major character). Instead of making any one of these Affect attempts, a player may Protect a character. A Protected character has its Resistance increased by 3 to any one Affect attempt made against it. **Example:** If a player Protects one character, that player may use only two characters, maximum, to attempt to Affect in that Scene (the Protected character may be one of those used to Affect). If a player Protects three characters, that player may use no characters to make an Affect attempt in that Scene.

[4.6] Inactive Characters

Major characters are often made inactive for a Scene in the game. When this occurs, the major character may not be attacked, nor may he/she use any of the major character's abilities. The characters controlled by the inactive player may be Affected. The inactive player may not Protect any of his/her controlled characters, nor may these controlled characters make any Affect attempts.

[4.7] Dealing with Illegal Acts by Player Characters

When the Director indicates that a character has committed an illegal act, the other players may attempt to put the character in jail, picking up Victory Points in the process.

A player who controls a character that has legal authority (the Director will specify these, but the FBI, Local Police, Texas Rangers, and so on are most likely) may begin the process:

1. A player uses the Investigation Ability of his/her major character or any character he/she controls to identify the suspect officially. Any power added to the Investigation is doubled, and the following adjustments are made to the dice roll, depending on the type of crime that the Director decides has been committed:

Subtract 2 for a misdemeanor

Subtract 4 for a minor felony

Subtract 6 for a major felony

Successful identification garners the identifying character 3 Victory Points.

2. The arrest warrant must be obtained, using Persuasion as Investigation is used in Step 1. Successfully obtaining an arrest warrant is worth 4 Victory Points.

3. An indictment must be obtained, using Persuasion as in Step 2. Success is worth 5 Victory Points.

4. A conviction must be obtained, using Persuasion as in Step 2. Conviction is worth 6 Victory Points.

The convicted character loses all power for the rest of the Episode. The character is not out of the game, however, since the appeals could take years.

The same character need not perform each step of the process, and as many steps may be attempted in one Scene as players wish. Failure at any step means that the attempt cannot proceed until the next Scene. If a player is successful at each step, the entire process can be completed in one Scene. If the suspect is a major character, he/she may use power markers for defense. If the suspect is a controlled character, the controlling major character may use power markers to assist in the suspect's defense.

[5.0] HOW TO WIN THE GAME

Commentary:

Winning in real life is a difficult thing to calculate. The process of winning has been simplified in the game by assigning personal goals to each player as well as by assigning values to the control of power and characters at the end of the Episode. The characters and plot devices which a player must control in order to win represent those people and objects which will enable the major character to achieve his/her assigned goal, be it a big business deal or something more personal. Just as in real life, often more than one player is after the same character or object.

How to Win

Each Episode assigns specific Victory Conditions to each major character, usually expressed in terms of particular characters and/or plot devices that must be controlled at the end of the Episode. Each major character who fulfills his/her Victory Conditions is considered a winner. If more than one major character wins, the winners may be ranked according to the number of Victory Points they have accumulated. Victory Points are awarded throughout the game for:

- dealing with illegal acts (see 4.7)

Victory Points are awarded at the end of the game as follows:

- 1 for each character (including major) or plot device controlled
- 1 for each major character power marker retained
- a number equal to the Power Value listed on each controlled non-major character.

Bonus Point Awards. The following Bonus Points are awarded if the conditions listed are met at the end of the Episode:

J.R. receives the following Bonus Points for each Power Marker that the indicated Characters have lost since the beginning of the Episode: Bobby (2); Cliff (3); Pam (2); Sue Ellen (1).

Jock receives two Bonus Points for each additional Power Marker Ellie has at the end of the Episode.

Bobby receives one Bonus Point for each additional Power Marker Pam has at the end of the Episode.

Pam receives two Bonus Points for each Power Marker J.R. loses during the Episode; she gains two Bonus Points for each additional Power Marker Cliff has at the end of the Episode.

Ellie receives one Bonus Point for each additional Power Marker Jock has at the end of the Episode.

Cliff receives three Bonus Points for each Power Marker J.R. has lost by the end of the Episode.

Ray receives two Bonus Points for each woman he has seduced by the end of the Episode (multiple seductions of the same woman do not count).

Sue Ellen receives four Bonus Points for each Power Marker J.R. has lost by the end of the Episode.

EPISODE NAME:

THE GREAT CLAIM

GENERAL PLAYER INFORMATION:

The following comments are given to all players to provide them with a shared perception of the Episode. The Director is encouraged to add to these general comments in any way that will help get the players into the proper playing mood.

The Mexican American community in a small town near Southfork is buzzing over the rumored discovery of an authentic Spanish Land Grant. A lengthy court case over this document could seriously disrupt real estate transactions. J.R. Ewing is eager to make something of the situation. Jock is worried. Miss Ellie is even more worried than the situation seems to warrant. She has spent a lot of time on the phone and traveling into town. Sue Ellen, feeling generally unhappy, has been going into town to indulge in shopping sprees, and J.R. has cut her allowance. Bobby has been consolidating his position at Ewing Oil Company. Pam has gotten involved in the local media scene, writing a little and cultivating her contacts. Lucy has been running with a fast crowd on campus, and the University has begun a crackdown that may go hard on her if she is caught in the middle of it. Ray Krebbs seems to be playing amateur Texas Ranger regarding some strange goings on on the farthest range land. It is not a dull time in Dallas.

INDIVIDUAL PLAYER INFORMATION

The following information is given to each player individually and privately to inform them where they stand at the start of the Episode. The players are also being told what their personal Victory Conditions are.

J.R. Ewing

You have come across an old Spanish Land Grant which, however dubious, can be useful in depressing the value of many oil properties, allowing you to pick up many of these properties at bargain prices. To make your plan pay off, you must put together a formidable array of items. You must control, by the end of the Episode:

Land Grant

plus 5 of the following:

Bribe of Justice Department Official
To keep the Feds off your tail so you can maneuver

Texas Rangers
They could come in handy for street-level pressure

M.X. Nevelstone
His media input could publicize the Grant's authenticity

Local Press
They can slant articles on the Grant in your favor

Local Police
You can always use the police

Senator's Press Conference
Control this your way and you can manipulate anything

Department of the Interior
It is, after all, a land deal

At the start, you control the following:

Land Grant *(face-down)*

Ewing Oil Company *(face-up)*

Sue Ellen Ewing

You have run up a string of bad debts during your current shopping binge, and unless you can clear them up, you are going to have big problems with J.R. and the rest of the family. You can clear up the problem if you control 3 of the following by the end of the Episode:

Local Press
To keep your "reputation" out of the papers

Local Police
To protect you from slanderous assaults

First Republic Bancshares
They have all the local bank credit cards

Alexis Blancher
Secretaries are always valuable

Estaban Cruz
He can help cool things at Southfork

At the start, you control the following:

Estaban Cruz *(face-up)*

Jock Ewing

You have heard these Land Grant stories and are concerned about their potential effect on Ewing Oil Company properties. To protect Ewing Oil Company, you must control 4 of the following by the end of the Episode:

Ewing Oil Company
It is your company, after all

Texas Rangers
They have both political and physical clout

Local Police
For the same reason as the Rangers

Oil Trade Association
They lobby the legislators in Austin

Kaye Rupschorn
A lawyer and investigator best kept in your pocket

Local Press
They can slant the story in your favor

At the start, you control nothing.

Ellie Ewing

Years ago, you had a warm friendship and several business dealings with a young lawyer who later moved to a neighboring state and rose to political prominence. He has just been elected Senator. A blackmailer has gotten hold of a packet of your old letters to this man, which contain some compromising items. You never told Jock about this involvement, and now you are very anxious to get these letters back. If misinterpreted, they could cause a misunderstanding with Jock, even though you and the lawyer were never much more than close friends. To get the letters back, you (or Sue Ellen or Pam) must control, by the end of the Episode;

Letters

plus 4 of the following:

FBI
They have real inside clout

Texas Rangers
Like the FBI, and they have contacts statewide

Local Press
They can run your side of the story

Secret Informer
Get him/her out of the picture.

Jorge Grace
Bring underworld clout to bear on the blackmailer

At the start, you control nothing.

Bobby Ewing

Now, while J.R. is distracted, comes your chance to consolidate your position at Ewing Oil and get the company straight with various institutions. Jock will notice your efforts and maybe cut J.R. down a notch or two. To accomplish your objective, you must control 4 of the following by the end of the Episode:

Oil Trade Association
They have political influence

First Republic Bancshares
They have money to back your business deals

Department of Interior
The have pull from the land angle

Jorge Grace
He can pull strings to make the deal go

Ewing Oil Company
It is your base of operations

Local Press
They can slant the facts

M.X. Nevelstone
His magazine has wide influence

At the start, you control the following:

Oil Trade Association *(face-up)*
First Republic Bancshares *(face-up)*

Pam Ewing

You always knew you had a talent for writing, and now that you are doing some regular pieces for the local press, you have decided to develop your contacts to the point where you can uncover some real news. To do this, you (or Ellie or Sue Ellen) must control 4 of the following by the end of the Episode:

Local Press
They will be eating out of your hand

M.X. Nevelstone
His high-class slick magazine is helpful

Secret Informer
For juicy tidbits about the Dallas elite

Kaye Rupschorn
She can help you with inside information

MAFWU
They have axes to grind and inside information

At the start, you control the following:

Local Press *(face-up)*

Lucy Ewing

The activities of you and your University friends are getting out of hand, and the roof is about to cave in. To get yourself in the clear, you (or Ray or Bobby) must control 4 of the following by the end of the Episode:

Secret Informer
So he/she does not squeal

Texas Rangers
They can help keep you out of trouble

Local Police
To erase that blot on your record

Jorge Grace
His broad connections couldn't hurt

Alexis Blancher
It helps to hush up the secretaries

At the start, you control the following:

Jorge Grace *(face-down)*

Cliff Barnes

Your sense of social justice rises with the news of the Spanish Land Grant. You are determined to see that the long oppressed Mexican Americans have their due. To accomplish this, you must control 4 of the following by the end of the Episode:

Land Grant
This is what the Episode is all about

MAFWU
They want a slice of the action

Local Press
To help you get the truth to the people

M.X. Nevelstone
He would love a "justice for all" article

Department of Interior
They have control over land distribution

Texas Rangers
They have muscle in the street and legislature

FBI
To pressure the Ewings for information

At the start, you control the following:

MAFWU *(face-up)*
M.X. Nevelstone *(face-down)*

Ray Krebbs

Something illegal is happening on Southfork's far range. Somebody is moving something they should not be moving. This is too interesting an adventure to pass up, but to come out of it with glory, you (or Lucy or Jock) must control 4 of the following by the end of the Episode:

Jorge Grace
His connections are helpful

Secret Informer
The inside dope on sales of stolen horses

Local Press
They can help you sell your horses

Texas Rangers
They can start or stop a range war

Stu Engle
A good hard-drinking sidekick if you get into a scrape

SPECIAL INFORMATION FOR THE EPISODE

The following information is given out as the Director sees fit. Each item has a suggested Scene in which the Director should reveal it, but the Director must decide when each item will have *the greatest impact. When items call for the introduction of cards, these should be placed on the table face down, unless the information is simply given to a specified player. Successful Investigation, against the Director, gives the investigating player the face-down card's identity (still unrevealed to the other players). The Director should use an Investigation defense level of 10 to 20, depending on the situation.*

Item 1: Jock has a bad case of indigestion which appears, at the moment, to be a heart attack. Jock is not in the next Scene and loses control of all but two Characters. *Scene 4; announcement*

Item 2: An automobile accident. Should be either J.R., Bobby, or Jock (Director's choice). The victim is out for a Scene. *Scene 3; announcement*

Item 3: Sue Ellen's reckless spending pays off. She hits the Irish Sweepstakes, increasing her Persuasion by four for the rest of the Episode. *Scene 3; announcement*

Item 4: Anonymous letter detailing what J.R. is up to. *Scene 2 or 3; Investigation Value: 14*

Item 5: Ellie's letters. Remember, copies of these may be made; whoever knows about them can be Coerced to keep quiet. *Scene 3; Investigation Value: 15*

Item 6: Bribe of Justice Department Official. If Cliff obtains news of this, he can begin criminal proceedings against J.R. *Scene 2; Investigation Value: 17*

Item 7: Internal dissension in MAFWU, which immediately becomes uncontrolled if it is not already. *Scene 4; announcement*

Item 8: Four tickets to Cowboys–Redskins football game. Adds 4 to any Persuasion. *Scene 2; Investigation Value: 12*

SPECIFIC SCENE INFORMATION

Each Scene provides a new situation for the players. New Characters are introduced as well as new information. The Director may add a Scene or two at the end of the game if the play so far would seem to benefit from it.

SCENE 1

The rumors about the Land Grant are getting particularly loud from the Mexican-American community. The Establishment starts to take notice, especially after Cliff Barnes, the attorney for MAFWU, begins legal proceedings for the purpose of using the Land Grant (he now has a copy) to recover a third of the real estate in the area for his clients.

New Characters: Kaye Rupschorn (face-up); Local Government (face-up); Texas Rangers (face-up)

SCENE 2

Cliff Barnes' suit takes a turn for the worse as he is unable to produce the original copy of the Land Grant. Things now take a turn for the mysterious as some hanky-panky becomes apparent. The smell of rat is in the air. The Director should slip each player a little "secret clue" (it need not be the truth, but it should be something interesting).

New Characters: Secret Informer (face-down); Senator's Press Conference (face-down); Bribe of Justice Department Official (face-down).

SCENE 3

More mystery as the plot thickens. The Director should be looking for ways to prevent any of the players from getting a lock on a victory. An appropriate plot device planted in the right place should do the trick.

New Characters: Whatever is left, Director's option.

SCENE 4

Nothing should be left. Whatever the Director has left should be put into the game.

SCENE 5

Should be the end of the Episode. Remember to allow one more Negotiation Phase before the end of the game.

ORGANIZING INFORMATION SUMMARY

All nine major characters are included in this Script. There are 24 minor and organizational characters and plot devices used in the Script. The following is an alphabetical listing of all non-major characters and plot devices which the major characters need.

Alexis Blancher
Lucy, Sue Ellen

Anonymous Letter
May be given to anyone.

Bribe of Justice Department Official
J.R.

Dallas Cowboys-Redskins Football Tickets
May be given to anyone.

Department of Interior
Cliff, Bobby, J.R.

Ellie's Letters
Ellie.

Estaban Cruz
Sue Ellen.

Ewing Oil Company
Bobby, Jock.

FBI
Cliff, Ellie.

First Republic Bancshares
Bobby, Sue Ellen.

Internal Dissension
Used by Director to influence action.

Jorge Grace
Ray, Lucy, Bobby, Ellie.

Kaye Rupschorn
Pam, Jock.

Local Government
A tool for any character.

Local Press
Pam, Ray, Cliff, Bobby, Ellie, Jock, J.R.

Local Police
Lucy, Jock, Sue Ellen, J.R.

MAFWU
Cliff, Pam.

M.X. Nevelstone
Cliff, Pam, Bobby, J.R.

Oil Trade Association
Jock, Bobby.

Secret Informer
Ellie, Lucy, Pam, Ray.

Senator's Press Conference
J.R.

Spanish Land Grant
J.R., Cliff.

Stu Engle
Ray.

Texas Rangers
Cliff, Lucy, Ellie, Jock, J.R., Ray.

EPISODE NAME:

SWEET OIL

GENERAL PLAYER INFORMATION:

The following comments are given to all players to provide them with a shared perception of the Episode. The Director is encouraged to add to these general comments in any way that will help get the players into the proper playing mood.

J.R. has been spending a great deal of time with foreigners lately, and it is clear that he is up to something big. He is unaware that Sue Ellen has been seen in town often in the company of a handsome gentleman. Jock has been going through his old records and visiting SMU. Ellie is fired up over Federal plans to establish a National Petroleum Museum on a large chunk of Southfork land. Cliff and his associates are up to their necks in the museum deal. Bobby has been keeping his nose to the grindstone at Ewing Oil. Pam has been in downtown Dallas a lot, and she has made frequent trips to Houston and Austin. Lucy has been putting in long hours at the University after promising Jock that she would take and pass some tough petroleum chemistry courses this semester. Ray Krebbs has been with the horses much more than usual.

INDIVIDUAL PLAYER INFORMATION

The following information is given to each player individually and privately to inform them where they stand at the start of the Episode. The players are also being told what their personal Victory Conditions are.

J.R. Ewing

You have a chance to make a killing and be patriotic at the same time. Many Arab countries could get more money for their oil it if were sulfur-free "sweet" crude. You have already convinced some Arab oil magnates that Ewing Oil has perfected a process for cheap conversion of sulfur-laden petroleum to sweet crude. If you can con Mustafa Quattara, $130 million will be transferred to the Ewing Oil Company account. When the Arabs discover the fraud, chances are they will be too embarrassed to admit it. You must control 4 of the following by the end of the Episode:

Ewing Oil Company
You want to call the company's shots

Mustafa Quattara
He is the key to the whole deal

CINCPAC
They will play ball

Nikki Hubachi
An occasionally shady operator

Grant Whitcomb
He still has some good old boy in him

Professor Bayard
The professor who allegedly discovered the process

Mary Cleef
To plant stories about the phony process.

At the start, you control **Ewing Oil** (face-down)

Sue Ellen Ewing

An old beau of yours has wandered into town, and you ran into him. Years ago, he did you a very large favor, and you have always wanted to pay him back. Now with the foreign service, he is trying to angle his way into a plum assignment in the Middle East. To pull the strings that will help him out, you (or Pam) must control 3 of the following by the end of the Episode:

CINCPAC
They have the necessary influence

Grant Whitcomb
He has contacts in the press and politics

Mary Cleef
To do a story on your man as a Middle East expert

Frederick Moss
Very influential in the Middle East

Local Press
They can do the same as Mary Cleef.

At the start, you control **Mary Cleef** (face-down).

Jock Ewing

Years ago, you employed a good, but somewhat unstable, petroleum geologist. You finally had to let him go and, in fact, you had him run out of the state to prevent him from spilling Ewing Oil secrets. This down-and-outer raised his eight sons in poverty and in hatred of Ewing Oil. The seventh son, as unstable as his father, has arrived in Dallas, determined to do you some harm. There are ways to cool the situation down without resorting to the old ways. By getting the right people on your side, you can calm the son. To do this, you must control 4 of the following by the end of the Episode:

Professor Bayard
A chemistry professor who taught the boy

Frederick Moss
A friend of the boy's father

J.J. Petersen
The seventh son: the troublemaker himself

Petersen's Employment Contract
The father's original contract

K.B. Rawls
Another old friend of the father

Tina Rourke
To provide extra paperwork to embarrass the son

At the start, you control **Petersen's Employment Contract** (face-down), **Frederick Moss** (face-up).

Ellie Ewing

Southfork is in trouble again. Someone in Washington had a brainstorm and wants to establish a National Oil Museum with a large grant of Arab money. The local politicians are behind the idea and are prepared to condemn a large portion of Southfork for the museum. To put a stop to this scheme, you (or Pam or Ray) must control 4 of the following by the end of the Episode:

Grant Whitcomb
His contacts will help

Frederick Moss
A man with wide influence

Department of Interior
The idea is mostly theirs

K.B. Rawls
To say the museum will ruin Southfork's ecology

Local Press
Let them lobby for the museum in downtown Dallas

At the start, you control **K.B. Rawls** (face-up).

Bobby Ewing

Someone has been dipping into the till at Ewing Oil. You have been spending a lot of your time in the accounting department. You know that it will not be easy to make a case, but if you can, Jock will see you in a better light. To accomplish your goal, you must control 4 of the following by the end of the Episode:

Ewing Oil Company
The company is your central concern

Local Government
To control any unfavorable political developments

Local Press
To kill any expose of corporate wrongs at Ewing Oil

Oil Trade Association
To squelch any political moves

Tina Rourke
She can fix documents if you must hide a crime

At the start, you control nothing.

Pam Ewing

Over the past few months, you have pieced together information indicating a massive swindle being conducted by J.R. You feel compelled to stop it before your husband gets into trouble, if only by association. No one puts much faith in your misgivings, so you must quietly derail this scheme by yourself. You (or Cliff) must control 4 of the following by the end of the Episode:

Mustafa Quattara
One of the Arabs J.R. has been dealing with

CINCPAC
For some congressional clout

Mary Cleef
You want a favorable story about Bobby

Department of Interior
To stall J.R. and promote Bobby's ideas in government

Local Press
To provide good public relations for you and Bobby

At the start, you control **Local Press** (face-up).

Lucy Ewing

You bragged to your grandfather about how you could pass a petroleum chemistry course, and now you have to deliver. It may take some maneuvering, but you can get by with a little help from your friends. To get out of this scrape, you (or Sue Ellen) must control 3 of the following by the end of the Episode:

Nikki Hubachi
An ace chemist who is willing to tutor

Professor Bayard
He is your professor

Frederick Moss
An old friend of both Jock and the professor

Tina Rourke
She could change records, if need be

At the start, you control **Tina Rourke** (face-down).

Cliff Barnes

The country needs a National Petroleum Museum, and you would like to see it established — especially if it takes something away from the Ewings. To accomplish your goal, you must control 4 of the following by the end of the Episode:

Mustafa Quattara
He has money to spend on cultural items

Grant Whitcomb
A fellow crusader type

Mary Cleef
A crusading reporter

Department of Interior
You need them behind the project as well

Local Press
For favorable publicity on the project

At the start, you control the **Department of the Interior** (face-up).

Ray Krebbs

There have been a lot of wealthy foreigners around Southfork lately, making out that they really know horses. To sell them all the expensive horses they want, all you have to do is prove that these range ponies have some pedigree. That can be arranged if you (or Jock) control 4 of the following by the end of the Episode:

Mustafa Quattara
One of the more prominent foreigners

Nikki Hubachi
A Japanese businessman with big operations in Dallas

Department of Interior
To open more grazing lands

Local Press
To sell more horses

Tina Rourke
As a forger, she can fake the papers

At the start, you control **Mustafa Quattara** (face-down), **Nikki Hubachi** (face-up).

SPECIAL INFORMATION FOR THE EPISODE

The following information is given out as the Director sees fit. Each item has a suggested Scene in which the Director should reveal it, but the Director must decide when each item will have the greatest impact. When items call for the introduction of cards, these should be placed on the table face down, unless the information is simply given to a specified player. Successful Investigation, against the Director, gives the investigating player the face-down card's identity (still unrevealed to other players). The Director should use an Investigation defense level of 10 to 20, depending on the situation.

Item 1: The big oil spill on the North Slope. Mary Cleef leaves the game next Scene to cover the story and returns uncontrolled. *Scene 3; announcement*

Item 2: You have information that Mustafa Quattara is being pursued by assassins. If you reveal this, he leaves the game for one Scene and returns uncontrolled. *Scene 2; Investigation Value: 12*

Item 3: Sue Ellen gets herself together and adds 10 to her Persuasion for this Scene. *Scene 3; announcement*

Item 4: J.R. meets some old drinking buddies and is inactive for this Scene. *Scene 2; announcement*

Item 5: Jock, called to help an old friend in Houston, is inactive for this Scene. *Scene 3; announcement*

Item 6: Cliff is called back to Washington to give a speech for a Bar Association meeting and is inactive for this Scene. *Scene 4; announcement*

Item 7: Local Press, diverted by unusual weather situation, becomes uncontrolled. *Scene 3 or 4; announcement*

Item 8: Secretary of Interior replaced, and Department of Interior becomes uncontrolled. *Scene 3 or 4; announcement*

Item 9: You uncover proof that Tina Rourke is a forger. If you reveal this, she leaves the game for good. *Scene 4; Investigation Value: 14.*

SPECIFIC SCENE INFORMATION

Each Scene provides a new situation for the players. New Characters are introduced as well as new information. The Director may add a Scene or two at the end of the game if the play so far would seem to benefit from it.

SCENE 1

The information given at the beginning of the Episode should suffice to get this Scene underway.

New Characters: CINCPAC (face-up); Local Government (face-up); Oil Trade Association (face-up).

SCENE 2

An item in the Dallas Morning News addresses federal investigation of what may prove to be illegal involvement of local businessmen with Arab governments. Also, there is a minor item about a possible political scandal in a neighboring state.

New Characters: Grant Whitcomb (face-up); J.J. Petersen (face-up).

SCENE 3

The local TV station has broadcast an editorial deploring the reported smuggling of contraband in the Dallas area. The question is: why has the local police done nothing about it?

New Characters: None (unless the Director sees a need for fresh characters).

SCENE 4

The Director should review the situation and pass a few secrets to keep the pot boiling.

New Characters: None.

SCENE 5

This should be the end of the Episode, although the Director may wish to extend the game.

New Characters: None.

The Director should allow one more Negotiation Phase before calculating victory.

ORGANIZING INFORMATION SUMMARY

All nine major characters are included in this Script. There are 16 minor and organizational characters and plot devices used in the Script. The following is an alphabetical listing of all non-major characters and plot devices and which major characters need them.

CINCPAC
J.R., Sue Ellen, Pam.

Department of Interior
Ellie, Pam, Cliff, Ray.

Employment Contract (Petersen's)
Jock.

Ewing Oil Company
J.R., Bobby.

Frederick Moss
Sue Ellen, Jock, Ellie, Lucy.

Grant Whitcomb
J.R., Sue Ellen, Ellie, Cliff.

J.J. Petersen
Jock.

K.B. Rawls
Ellie, Jock.

Local Government
Bobby.

Local Press
Sue Ellen, Ellie, Bobby, Pam, Cliff, Ray.

Mary Cleef
J.R., Sue Ellen, Pam, Cliff.

Mustafa Quattara
J.R., Pam, Cliff, Ray.

Nikki Hubachi
J.R., Lucy, Ray.

Oil Trade Association
Bobby.

Professor Bayard
Lucy, J.R., Jock.

Tina Rourke
Lucy, Jock, Ray, Bobby.

EPISODE NAME:

DOWN ALONG THE COAST

GENERAL PLAYER INFORMATION:

The following comments are given to all players to provide them with a shared perception of the Episode. The Director is encouraged to add to these general comments in any way that will help get the players into the proper playing mood.

J.R. has just returned to Dallas with a showboat tan. At the office, he told Bobby and Alexis Blancher that he had been on business to Mexico, but had stopped off in Brownsville and Port Isabel on his way back for a little rest. Bobby looked doubtful, but J.R. only smiled and said that the Gulf of Mexico had been beautiful. Sue Ellen has been keeping busy, putting some of her track winnings into a boutique off the North Dallas Tollway. She is marketing western wear. Bobby has just concluded a private stock transaction, buying out a virtually bankrupt pipeline outfit that had some lease rights north of Glen Rose and in Ector County. Jock is pleased: the pipeline outfit was owned by an old drilling pal of his who was going broke, and the stock sale money will set up the old man's retirement in Florida. Ellie has her eye on a stud farm adjacent to Southfork. The pasturage is good, she says, and Ray agrees. They would both like to acquire the horses and stables and expand the Ewing breeding operations. The only problem is that an old Texas rancher, Jim Lowe, wants to retain the oil and mineral rights. Ellie doesn't care, but Jock does, and Ray seems ambivalent. Pam has been keeping to herself lately, doing a little modeling and reading a lot of what appears to be travel literature. Lucy finished a summer school course in climatology and went off to Mustang Island for a week of surfing. She returned and had very little to say. Cliff went to Austin for a conference on pending land development legislation. Unscrupulous business interests are trying to build ecologically damaging sub-divisions all over the state.

INDIVIDUAL PLAYER INFORMATION

The following information is given to each player individually and privately to inform them where they stand at the start of the Episode. The players are also being told what their personal Victory Conditions are.

J.R. Ewing

A year ago, you hit upon a risky scheme that just might pay big dividends. Bribery opened up parts of Padre Island National Seashore for development, despite the outrage of environmentalists. What is even better is that a friend and fellow operator, Alfredo Huevos, told you that the Gulf is due for a real whopper of a hurricane this year or next. Through a front outfit called SPC (Saltillo Properties Corporation of South Padre Island), you have begun a construction project near the water, throwing up facades that are supposedly vacation and retirement homes and condominiums. You demanded high prices for the empty plywood shells and advertised them through travel and retirement magazines. You sold over 100 condos at inflated prices and insured the remainder to the maximum. Now, a hurricane seems to be on the way. Even if it misses your development, you can always go honest and undertake real construction, but having your fakes wiped out now would mean even bigger profits. You can put the deal together and keep the lid on by controlling 4 of the following by the end of the Episode:

Department of Interior
They control National Recreation Areas
SPC
This company's international backing is important
Senator Bentochter
He heads a land development sub-committee in D.C.
Kaye Rupschorn
From the Texas Attorney General's office
Texas Rangers
You might need some muscle
FBI
Their coercive clout is important
Ewing Oil
You want to maintain control

At the start, you control **Ewing Oil** (face-up), **CINCPAC** (face-down).

Note: You also get credit for Ewing Oil if Jock controls it at the end of the Episode.

Sue Ellen Ewing

A handsome cowboy model, who turns out to be Senator Bentochter's son, made a pass at you in your boutique. You find that he does not see eye to eye with his father and — since he is a likeable fellow — you want to help him patch things up with his father. To do so, you must control 3 of the following by the end of the Episode:

CINCPAC
They support the Senator's campaigns
Senator Bentochter
Use your persuasive abilities directly
M.X. Nevelstone
His political clout could help
Grant Whitcomb
This U.S. Attorney General is the Senator's pal
Jake Harper
He has worked for you and for the Senator
Mary Cleef
Her story could make Ralph appear a political asset
Ralph Bentochter
You have to control him to help him

At the start, you control **Estaban Cruz** (face-up), **Grant Whitcomb** (face-up), **Jim Lowe** (face-up).

Jock Ewing

Bobby's deal seems good, but you have your suspicions about what J.R. is up to. You want to encourage both boys, but you have a deal working with the legislature on land development measures that you don't want to see passed. To have your way, you must control 5 of the following by the end of the Episode:

Ben Bradley
He still has influence in land development

Senator Bentochter
Also influences land development legislation

Jorge Grace
He has good connections in land development

Texas Railroad Commission
To avoid trouble over mineral rights and development

First Republic Bancshares
You need extra money for the deal

Oil Trade Association
To increase your power in the industry

Ewing Oil
You want to maintain a firm grip on the company

K.B. Rawls
A potential trouble-making former politician

At the start, you control **First Republic Bancshares** (face-up).

Note: You also get credit for the Oil Trade Association if Bobby or J.R. controls it at the end of the Episode. You also get credit for Ewing Oil if Bobby controls it at the end of the Episode.

Ellie Ewing

To secure the stud farm, you or Ray needs the **Deed to Southfork**. To secure mineral rights, the horses, and the land, you must control 3 of the following by the end of the Episode:

Estaban Cruz
He can help convince Jim Lowe

Ben Bradley
He may be able to have Lowe's land condemned

Senator Bentochter
His influence on land deals will be helpful

Maisy Arroyo
She has connections in the land title business

Texas Railroad Commission
For favorable influence on mineral rights regulation

Ewing Oil
You want to keep better track of business

At the start, you control **Maisy Arroyo** (face-up), **Jake Harper** (face-down).

Note: You also get credit for the Texas Railroad Commission if Jock controls it at the end of the Episode.

Bobby Ewing

The oil deal seems surefire, but to make certain, you must control 4 of the following by the end of the Episode:

LSIC
They are investigating pipeline violations

Oil Trade Association
To help guide you through legislative regulations

First Republic Bancshares
You may need financial backing

Senator Bentochter
He has influence on land development and drilling

Ewing Oil Company
You must keep your power base intact

Texas Railroad Commission
They regulate the oil and gas industry

Grant Whitcomb
He influences many decisions

At the start, you control **Texas Rangers** (face-down).

Note: You also get credit for Ewing Oil if Jock or Ellie controls it at the end of the Episode.

Pam Ewing

While reading through travel magazines and thinking about a vacation for yourself and Bobby — as well as trying to interest Bobby in investing in a Jamaican hotel — a company called SPC (Saltillo Properties Corporation) began to intrigue you. You have always liked South Padre Island, and your interest was piqued when you overheard J.R. mention SPC. To find out what J.R. is up to, you must control 3 of the following by the end of the Episode:

SPC
To get J.R. out of the driver's seat

FBI
You might need their muscle and influence

Mary Cleef
She has inside information

Local Press
So you can smear J.R., if need be

K.B. Rawls
His anti-development clout could help

Ewing Oil
To control the source of the Ewing Empire's income

Jake Harper
He can keep an eye on J.R.

At the start, you control **K.B. Rawls** *(face-down).*

Note: You also get credit for Ewing Oil if Bobby or Cliff controls it by the end of the Episode.

Lucy Ewing

While on the beach north of Port Isabel, you saw J.R., but he missed you. You followed him as he drove out to a beachfront development, and when he left, you discovered that the houses and condos were all made of plywood. You would like to mess up J.R.'s plans, but you have to be careful yourself. It seems that Sue Ellen has been seeing Ralph Bentochter for some reason, and he knows about some of your activities that you would rather were not publicized. To mess up J.R. and keep Ralph quiet you (or Ray) must control 3 of the following by the end of the Episode:

Grant Whitcomb
He could look into J.R.'s manipulations.

Ralph Bentochter
Control one of your problems

SPC
Get the goods on J.R.

Senator Bentochter
He should be able to influence his son

Mary Cleef
You think she does not like J.R. much either

Kaye Rupschorn
She may also dislike J.R.

At the start, you control **FBI** (face-down), **Senator Bentochter** (face-up).

SCRIPT 3

Cliff Barnes

You returned from Austin with a suspicion that J.R. is involved in some ecologically unsound scheme; at least, K.B. Rawls mentioned that J.R. was involved in such goings on with some men from Mexico. You can't do much if he is in Mexico, but if he moves north of the border, it might be your big chance. To do J.R. in, you (or Pam) must control 5 of the following by the end of the Episode:

Texas Rangers
For their investigative capabilities

Local Police
They can help you out of a jam with muscle

Local Press
To smear the Ewings, if need be

Kaye Rupschorn
She may have some information on J.R.

Maisy Arroyo
Her connections in land titles could be valuable

Senator Bentochter
For his investigative capability and influence

M.X. Nevelstone
His magazine exerts considerable political influence

Ben Bradley
He still can influence the Texas legislature

At the start, you control **Local Police** (face-up), **Ben Bradley** (face-down).

Ray Krebbs

You and Ellie are pretty much in agreement over what you both want. Jock wants some favors in an old labor dispute. You can keep everyone happy if you control 3 of the following by the end of the Episode:

Ralph Bentochter
He might help out if Jim Lowe gives you trouble

Jim Lowe
You have to get him off that land

Deed to Southfork
To secure your position at home

Estaban Cruz
He has a tough pair of fists in case of trouble

Ben Bradley
He may want to buy horses, meaning extra cash

MAFWU
They can help you do Jock that favor

Jorge Grace
He has good connections for marketing horses

At the start, you control **Jorge Grace** (face-down).

SPECIAL INFORMATION FOR THE EPISODE

The following information is given out as the Director sees fit. Each item has a suggested Scene in which the Director should reveal it, but the Director must decide when each item will have the greatest impact. When items call for the introduction of cards, these should be placed on the table face down, unless the information is simply given to a specified player. Successful Investigation, against the Director, gives the investigating player the face-down card's identity (still unrevealed to other players). The Director should use an Investigation defense level of 10 to 20, depending on the situation.

Item 1: A wiretap, good for any one item of information (a face-down card in a player's hand or on the table, for instance). This might possibly be given to Cliff. *Scene 2 or 3*

Item 2: Pam hears from an old friend in Mexico City that J.R. is involved with several Mexican underworld characters in a land fraud scheme. Pam learns that J.R. wants to control SPC and the banks. Pam gets +5 for this Scene in any attempt to Affect First Republic Bancshares. *Scene 2*

Item 3: The banks, who have looked the other way thus far, ask to see J.R.'s beach property. Whoever controls the banks must be bought off by J.R., who must give the player controlling First Republic Bancshares any one organizational character of J.R.'s choice. The Saddlebag of Krugerrands may be substituted, if J.R. has them. *Scene 4*

Item 4: The banks say that Jim Lowe's property is undervalued. Lowe and the Mineral Rights card become independent and are placed face up on the table. *Scene 2*

Item 5: Cliff is asked to investigate environmental destruction and erosion on South Padre Island. He receives a +4 to his Investigation Ability for the rest of the Episode, and a +1 to any Affect or Resist attempt for K.B. Rawls for the rest of the Episode. *Scene 3 or 4*

Item 6: A Costa Rican financier bribes a creative consultant with SPC. SPC becomes independent. *Scene 3*

Item 7: Senator Bentochter comes under investigation for illicit business dealings and immediately comes under the control of the player controlling the Local Press. If no one controls the Local Press, the Senator becomes independent. *Scene 1 or 2*

Item 8: The keys to a condo off the Central Expressway adds 1 to a player's Persuasion and Seduction Abilities for the rest of the Episode. This may be given to Ray, Lucy, Cliff, or Pam. *Any Scene*

Item 9: The liberal Senator chairing the LISC comes under attack in D.C. Control of the committee goes to the player controlling the FBI. If no one controls the FBI, LISC becomes independent. *Scene 4*

Item 10: Ralph Bentochter heads for a rodeo in Pecos County and immediately becomes independent. *Scene 4*

Item 11: A pro-Ewing president is elected to the Oil Trade Association. Give Jock, Ellie, Bobby, or J.R. control of the Association if none of them controls it already. If J.R. or Jock controls the Association, give it to Bobby. *Scene 4*

Item 12: Killer hurricane on the way. The Texas Rangers go to the coast to protect against looters, and SPC stock falls. The Rangers become independent. Lucy decides to buy the stock at bargain prices, but she has trouble getting to her broker. If SPC is face-down, it is revealed. If Lucy rolls a six or less, she takes over SPC from its controlling player. If Lucy controls SPC already, Ray has a chance to roll for it on the same terms. This is an extra Affect attempt. *Scene 5*

SPECIFIC SCENE INFORMATION

Each Scene provides a new situation for the players. New Characters are introduced as well as new information. The Director may add a Scene or two at the end of the game if the play so far would seem to benefit from it.

SCENE 1

The Texas Railroad Commission is holding new hearings regarding oil depletion allowances. The Oil Trade Association announces it will hold committee meetings in Dallas this week. Ralph Bentochter continues to hang around Dallas. SPC announces a new land development in South Texas. The Texas Attorney General's office is curious about the goings on. M.X. Nevelstone is trying to get some details for his magazine.

New Characters: Texas Railroad Commission (face-up); Oil Trade Association (face-up); Ralph Bentochter (face-up); SPC (face-up); Kaye Rupschorn (face-down); M.X. Nevelstone (face-down); Saddlebag of Krugerrands (face-down); Deed to Southfork (face-down). **Note:** The Krugerrands have an Investigation Value of 18; the Deed to Southfork has an Investigation Value of 12.

SCENE 2

The media have gotten interested in the Ewings' attempts to force Jim Lowe out of business. A reporter from a Dallas daily is asking questions about Ewing interests in South Texas land development.

New Characters: Local Press (face-up); LISC (face-up); Department of Interior (face-up).

SCENE 3

The Texas Rangers are interested in possible illegal aliens working near Southfork, and MAFWU does not like it.

New Characters: MAFWU (face-down).

SCENE 4

Mary Cleef comes to town to do a story on the effects of de-regulation.

New Characters: Mary Cleef (face-up).

SCENE 5

This should be the last Scene, although the Director may wish to extend the game.

New Characters: None.

The Director should allow one more Negotiation Phase before calculating victory.

ORGANIZING INFORMATION SUMMARY

All nine major characters are included in this Script. There are 30 minor and organizational characters and plot devices used in the Script. The following is an alphabetical listing of all non-major characters and plot devices and which major characters need them.

Ben Bradley
Ray, Jock, Cliff, Ellie.

CINCPAC
Sue Ellen.

Department of Interior
J.R.

Estaban Cruz
Ray, Ellie.

Ewing Oil
Jock, Bobby, Pam, J.R., Ellie.

FBI
Pam, J.R.

First Republic Bancshares
Bobby, Jock.

Grant Whitcomb
Bobby, Lucy, Sue Ellen.

Jake Harper
Sue Ellen, Pam.

Jim Lowe
Ray.

Jorge Grace
Ray, Jock.

Kaye Ruschorn
Lucy, Cliff, J.R.

K.B. Rawls
Pam, Jock.

LSIC
Bobby.

Local Press
Pam, Cliff.

Local Police
Cliff.

MAFWU
Ray.

Maisy Arroyo
Cliff, Ellie.

Mary Cleef
Pam, Lucy, Sue Ellen.

M.X. Nevelstone
Cliff, Sue Ellen.

Oil Trade Association
Jock, Bobby.

Ralph Bentochter
Sue Ellen, Ray, Lucy.

Senator Bentochter
Lucy, J.R., Jock, Sue Ellen, Ellie, Bobby, Cliff.

Saddlebag of Krugerrands
Good to buy out any one character at any time. Roll on a spread of 11.

Southfork Deed
Ray, Ellie.

SPC
Pam, Lucy, J.R.

Texas Railroad Commission
Jock, Bobby, Ellie.

Texas Rangers
J.R., Cliff.

DALLAS™
The Television
Role-Playing Game

Scriptwriter's Guide

INCLUDING

DIRECTOR'S NOTES
SCRIPTWRITER'S NOTES
PLOT DEVICES
MINOR CHARACTER BIOGRAPHIES
DALLAS BACKGROUND
SAMPLE SCENE

A PRODUCT OF
SPI 257 Park Avenue South, New York, N.Y. 10010

©1980 LORIMAR PRODUCTIONS, INC. All rights reserved.

299P12

DALLAS T.M.
The Television Role-Playing Game

James F. Dunnigan
GAME DESIGN and DEVELOPMENT
of GAME RULES and SCRIPTS

Redmond A. Simonsen
GRAPHICS and PHYSICAL SYSTEMS DESIGN

Robert J. Ryer
EDITORIAL DEVELOPMENT

Austin Bay
BACKGROUND MATERIAL
and SCRIPTS

Maria Baker
DIRECTOR OF LICENSING, LORIMAR
EDITORIAL CONSULTANT

Jamie Adams, Austin Bay, Kathy Bay, Terry Canto, Madge Hessel, Howard Huggins, Justin Leites
Beatrice Li, Michael Moore, Matthew Ruff, Patricia J. Snyder, and many others
GAME TESTING and EDITORIAL ASSISTANCE

Manfred F. Milkuhn
ART PRODUCTION MANAGEMENT

Rosalind Fruchtman, Ted Koller, Michael Moore, Patricia J. Snyder
ART PRODUCTION and TECHNICAL EDITING

PUBLISHED BY

SPI

257 Park Avenue South, New York, N.Y. 10010

© 1980 LORIMAR PRODUCTIONS, INC. All rights reserved.

READ THIS FIRST:

If you have not yet read the Rules of Play, refer to that booklet and read through the rules until you have a grasp of how the game works. Then return to the Script Writer's Guide, page 16, and work your way through the **Sample Scene**, referring to the rules and to the various Character Sheets and Character Cards referred to in the Sample Scene. The **Director's Notes** in this booklet will also be of some help in learning the game rules.

The remainder of this booklet is devoted to material for the Scriptwriter. Once you have played through the ready-to-play Scripts included in the Rules Booklet, you will probably want to create original Episodes. To assist the Scriptwriter in devising interesting and consistent Episodes, the following sections are provided:

- **Scriptwriter's Notes.** This section consists of general advice on the creation of characters, situations, and plot devices. It should be the first material you read when beginning to write your own Scripts.
- **Plot Devices.** This list of 70 assorted plot devices can be used in creating new Scripts or applied to the ready-to-play Scripts contained in the Rules Booklet.
- **Minor Character Biographies.** This section provides a brief biographical sketch of each of the minor and organizational characters used in the three ready-to-play Scripts, plus some additional characters that may be used by the Director in creating new Scripts.
- **Dallas Background.** This section provides scriptwriters with a brief history of Dallas and Texas that can be referred to for authentic detail.

DIRECTOR'S NOTES

The Director must make numerous decisions regarding minor and major changes in the Scripts throughout each game. He must alter the situation from time to time to keep the players from knowing too much. In running a good game of *Dallas*, the Director faces a number of potential problems. These difficulties are likely to arise in the following sequence and, hopefully, the following advice will help solve those problems as they appear.

UNDERSTANDING THE RULES

The rules to *Dallas: The Television Role-Playing Game* are basically very simple: players who have limited knowledge of their opponents' objectives pose as characters and have certain abilities that allow them to get what they want from other characters. Some characters are better at getting their way than others, and so their abilities are given numerical ratings — some higher, some lower. The players negotiate, threaten, attack, and do whatever they feel is necessary to meet their objectives. The rules impose order on all this activity, and you — as Director — help the action along as you see fit in light of the rules.

As final authority on the rules, simply keep in mind this spirit of the game. It is meant to be challenging and enjoyable, and virtually anything you try (to a point) to tangle the plot will only increase the excitement. If you make a decision that does not turn out too well, don't worry. Practice will take care of it. Remember, you are supposed to enjoy the game as well.

MODIFYING THE SCRIPT

No Script — either supplied with the game or created by the Director — should be played the same way with the same people more than once. It is preferable that Scripts that are played more than once be extensively modified to maintain player interest. Modification can be achieved in a number of ways, but by far the most efficient is the introduction of new plot devices.

The plot devices are your chief means of keeping a Script viable and exciting for the players. Once you have directed one Script, you should always attempt to modify any other Script you use to increase its play value. Your introduction of plot devices should not rely solely on your imagination, but on your knowledge of the players as well. Not every person will play the same character the same way. As you gain more experience in directing, you will develop more skill in the use of plot devices. The most frequently used classes of plot devices a Director will use are these:

- Temporarily increasing a player's power by allowing him/her to multiply it for one Scene. You can also reduce a player's use of power for a Scene if that character is running away with the game. It is very important that the Director supply a reason for such actions. Various acts of God, man, and nature can usually be blamed.
- Allow a player to use his/her Abilities more than once in a Scene, although usually no more than two or three times. Again, provide a reason (for instance, J.R. is in a blind fury and more than usually determined this Scene).
- Spread misinformation and rumors among the players. Send them on wild goose chases. Make them use their Investigation on you to get the truth.
- Divulge new information which, while not an outright lie, is true only in part. Dropping clues in this way permits the players to be clever about discovering interesting information.

TEACHING THE RULES

The Player's Rules Outline contained on each Character Sheet should be sufficient for the players to pick up the rules quickly as you go over them. Emphasize the game terms, the sequence of play, and the basic use of character values at first. You can cover the niceties of more involved procedures (such as criminal proceedings) as situations arise. Remember that many players will never have participated in a role-playing game before and concepts that are quite simple may be foreign to such players for a time. Just be sure everyone has the general idea, keep the action moving, and answer the questions as they come up.

GIVING OUT THE PLAYER BRIEFINGS

The time you spend at the beginning of the game explaining each character's situation and objectives in private can be valuable for clearing up misconceptions about the rules. Because of the way in which human nature often operates, many people will hesitate to ask questions about game procedures in front of other players. The initial private briefing is also an important opportunity for telling the players how they can best play the game from the perspective of the characters they are playing.

It is important to give additional private briefings throughout the game. Sometimes these are necessary to give out secret information, and at other times a private chat is necessary to advise a player how best to play his/her character. You must, however, avoid having the players become too dependent on you. Remember, it may be necessary to pass along bad information. After all, your obligation as the Director is to provide an interesting and entertaining Episode, not to see that any particular character wins.

EXPLAINING TO PLAYERS HOW TO NEGOTIATE

Many people who participate in a role-playing game for the first time are confused about what they can and cannot do. This confusion can be overcome during the player briefings by pointing out to players who they should be making deals with, at least initially. In addition, you can point out to players during the game (privately or to the entire group) which new element will produce new possibilities for new alliances, or make current alliances less favorable.

WHAT TO DO WITH FEWER THAN 9 PLAYERS

The game will play well with as few as three players, besides the Director. There are two approaches you can take in dealing with the extra major characters.

- Keep all of the characters in the game by allowing each player to play more than one character. Distribute the major characters in such a way that no one player's major characters have too many Victory Conditions in common. The most powerful characters should usually be played by players who have only one character whenever possible.
- Eliminate the extra characters. The Director's copy of the major characters value chart lists the major characters in a recommended order of deletion, reading from the bottom up. When you eliminate major characters, you must determine what you will do about any characters or plot devices those major characters control at the beginning of the game. You can introduce them as uncontrolled characters or simply leave them out of the game, whichever better suits the situation. Note that eliminating characters may necessitate a change in the Victory Conditions of the remaining major characters.

HOW TO KEEP THE GAME MOVING

The Director must see to it that the game does not bog down. For this reason, you must strictly regulate the time allotted for negotiation and conflict resolution. Negotiation is easily regulated by providing only so much time for it. Five to fifteen minutes is the best range. In the first Scene of an Episode, five minutes should be plenty of time, although later Scenes may require more time. Experience is your best guide in setting the time limits.

The Conflict Phase can also become unwieldy. You must play traffic director during this Phase. It is best to have each player (once you have determined the order in which they will take their turns) have one opportunity to Affect, and then move on to the next player, and so on, starting again with the first player after going through everyone's first turn. A player may pass without penalty (unless you, as Director, decide that there *should* be a penalty) until the next time around the table.

You may want to experiment with letting each player conclude all his/her business at one turn during the Conflict Phase. This method tends to be somewhat more time-consuming and its use will alter the complexion of the game to a certain degree. The Sample Scene on page 16 of this booklet utilizes this method, and you can determine for yourself how play would be different if each player were making only one Affect attempt before the next player's turn.

When determining the order in which players will take their turns, you have a number of options: clockwise around the table, in order of the most powerful to the least, or whatever comes to mind as suitable to the situation.

Remember that players must announce what items they are going after when they make each Affect attempt. Strictly enforcing this rule will speed things up. Although players may not negotiate during the Conflict Phase (unless you allow it), they may talk to one another. You will have to work at eliminating boredom during the Conflict Phase among players who are not involved in the current action, particularly if you are using the sequence of conflict resolution featured in the Sample Scene. Just keep the players moving along.

RECORDS KEEPING

It is the Director's responsibility to keep track of various events, including the award of bonus points (for successful seductions by Ray Krebbs, successful investigation of illegal acts, etc.). In addition, since cards are provided only for the minor characters and plot devices used in the three ready-to-play Scripts, characters and devices for original Scripts must be created on the blank cards provided or on slips of paper or index cards. Directors should also use written notes to pass information (whether it is true or not) to players. All in all, the Director should be well supplied with paper and pencils.

HOW TO WRITE YOUR OWN GAME SCRIPTS

The Scripts in *Dallas: The Television Role-Playing Game* are much like the scripts in the TV show. The Script defines the basic situation, reveals which characters are participating, and calls for new elements to be added as each Scene of the Episode unfolds. The Victory Conditions of the game are the motivations for the action, driving the players in certain directions. Like any good show — or good game — the outcome is always in doubt until the end.

In addition to the regular characters, and their basic loyalties and antagonisms toward each other, new characters are added in each Episode. These characters usually have special traits which play off the personalities of the regular characters. It is the appearance of an outside character that often brings in a new plot device to keep the character interaction flowing.

USING THE GAME SCRIPTS

The Scripts provided in the game allow one of the players to act as the Director and get the game going with a minimum of effort. Each Script represents the equivalent of an episode of a TV show. Each Episode is divided into four or more Scenes. Each Scene represents a major infusion of new characters and/or information into the Episode. In the game, each Scene also represents one opportunity for each each player to negotiate with and, if necessary, attempt to Affect the other characters. A Script provides the following information for the Director:

- General background for the Episode, including what events have led up to the crisis that is portrayed in the Episode.
- Which character roles will be assumed by the players.
- Which minor characters will be introduced into the game to influence the action.
- Which plot devices — information, items, and events — will be introduced.
- The goals for which each player is striving (their Victory Conditions).

This information is broken down Scene by Scene. There are usually four to eight Scenes per Episode.

The Director gives each player his/her Character Sheet, as well as the cards for any minor characters or plot devices each controls. Other minor characters and plot devices may be placed face-up or face-down in the middle of the table, according to the Script instructions. Players must provide their own markers to represent the major characters' power points (pennies will do nicely), and they should have paper and pencils handy for taking and sending notes.

CREATING YOUR OWN CHARACTERS

Several characters and groups that have never been mentioned in the TV show have been added to the game for purposes of flavor and game dynamics. MAFWU and First Republic Bancshares are examples of new elements that amplify the power and money struggles inherent in the game. Character creation is an open-ended process which allows players to add new groups and characters in order to continually vary the play of the game.

Dallas: The Television Role-Playing Game is limited only by the imagination of the participants and the Director's ability to innovate and create dynamic tension. Circumstances may arise where the Director and players recognize the need for another character, especially if problems in play balance arise.

In the game, the character Abilities were initially derived through a somewhat abstract process. A character's Abilities were rendered into six major categories: intelligence, charm, lack of scruples, physical attractiveness, nerve, and power. The ratings were assigned relative to the other characters. A 9 is on the high end of the scale, and 1 is the low end, except in the case of power where a character can have zero. Intelligence was evaluated in terms of both intellect and cunning. J.R. was arbitrarily given an 8. In charm, representing the ability to get your own way on the basis of personality, J.R. rated another 8. For lack of scruples, he was assigned another 8 (there are certain things he draws the line at, particularly where his parents are concerned). For nerve, J.R. again rated an 8, as did Pam, Jock, Bobby, and Lucy. For power, J.R. deserved a 9 without question.

To turn these abstractions into Ability values for Affecting and Resisting in the game, the following formulas were used:

- Persuasion Affect value is calculated by totalling intelligence, charm, and attractiveness. Persuasion Resist value is the total of intelligence and nerve.
- Coercion Affect value is the sum of intelligence, nerve, and unscrupulousness. Coercion Resist value is the sum of charm and nerve.
- Seduction Affect value is the sum of charm, unscrupulousness, and attractiveness. Seduction Resist value is intelligence plus nerve.
- Investigation Affect and Resist (always the same value in the characters provided in the game) is the total of intelligence, charm, and nerve.

The final totals were fine-tuned so that no character was excessively strong or weak.

Power is very important. It is rare that a minor character will have power points. A rule of thumb used in the game design was simply this: if the minor character is a politico or a go-getter, he/she deserved a power point.

Players are encouraged to make up their own characters. Many newspapers (particularly those in

Texas), as well as magazines, devote articles to prominent people and the methods they have used to gain prestige and power. Such articles will help a Director determine the power value and Abilities of new characters for original Episodes.

Additional blank Character Cards have been provided with the game for a Director to use for newly created characters. Also, descriptions of additional characters have been provided in the Minor Character Biographies section of this booklet to help keep the game interesting. One key method of keeping the game exciting is to give the new minor characters special abilities.

CREATING YOUR OWN SCRIPTS

Creating Episodes for the game requires a lively imagination, an understanding of dramatic play, and a thorough comprehension of the game's dynamics. Study the game Scripts, remembering that they contain game ideas that will change during the play of the game. All the elements need not coalesce — a stray saddlebag of Krugerrands or a pistol lying around need not be accounted for, but their presence may add a sense of reality to the game. As the rules note repeatedly, feel free to make liberal use of the suggested plot devices.

The Director must remember that the goals assigned to each player must be in conflict with those of the other players in order to drive the game. If you want J.R. to complete an oil deal, make him go after characters or plot devices that other players also want. Without this central conflict of mutually desired goals, there will be no dynamism in new Episodes.

Weaker characters should be given goals that are less difficult than those of the more powerful characters. Every player should have to control at least three characters and/or plot devices to win. No player should have to gain more than five. Controlling a plot device or character can be made easier by allowing the player to share control with another player, but this sharing should not be reciprocal. For example, if the Director allows Jock credit for Ewing Oil, whether he or Bobby controls it, the Script should stipulate that Bobby can get credit for Ewing Oil only by controlling it himself. If Jock has control, the situation then forces Bobby to make a deal with his father.

To make matters even more interesting, J.R. might be given Ewing Oil, forcing Bobby to take control of it for Jock. In such an example, J.R., Bobby, and Jock will be forced into more bargaining and, perhaps, more conflict. However, the object of any good Script is to encourage more diplomacy and less outright warfare.

There are several other guidelines for game mechanics shown in the game's Scripts. Such ideas include the following:

- Handing out most of the characters and plot devices by Scene 2. This tack gets everything into play.
- Do not have a plot device or character with a high Investigation Value (anything over 14) inverted and uncontrolled. Too high a value makes discovery too difficult for the players.
- Every player should have one additional character given to them at the start of the game. Weaker characters should be given two.
- Save a few juicy additions for Scenes 3 and 4. These should be plot devices and characters that some powerful player needs and will break down walls to obtain. Give such plot devices or characters to a weaker player who does not need them.
- Be prepared to knock a powerful character out of the game for a Scene (that is what acts of God are for). This strategy prevents one player from running away with the game.
- Set up the Victory Conditions so that it is possible for three or four players to win (but not all at once). The heart of conflict is that while some should win, others must lose.

The most important thing for the Director to remember is to keep using his/her imagination, both in setting up the Episode and in keeping things moving once play has begun. The game has been given its open-ended structure to allow for flexibility, surprise, and — most of all — enjoyment.

PLOT DEVICES

The following list of Plot Devices provides the Director with material for the players to compete over. To use a Plot Device in an Episode, the Director must assign it as a personal Victory Condition or enable one player the opportunity to use the Plot Device against another player. The Plot Device can also be used to assist one player when Resisting or Affecting. See the Scripts given in the game for examples. The Plot Devices given below are merely suggestions and the Director is encouraged to develop additional Plot Devices. **Note**: *The Plot Devices required to play the three Episodes in the game are provided on cards. Since the backs of these cards are identical to the backs of character cards, be sure to distinguish them when they are face-down on the table.*

1. Deed to anything. Deeds are important everywhere, but especially in Texas. You might want to run someone off their land in order to get hold of oil rights, houses, etc. Could be used to complete a financial deal.

2. An agreement between Jock and an old partner (since deceased) to split royalties on Palo Loma Oil Field Lease. It is always good to have an oil lease or two floating around making everyone feel rich. Could use as part of some plot against Jock.

3. Jock's .44 caliber revolver. Guns in Texas are a big deal. This one could be used to impress people or could be found lying next to a warm body. Part of a plot against Jock.

4. Someone's love letters. Used either as a blackmail device or as part of a deal.

5. A letter from an old lover providing embarrassing information against a major character. Can be used for blackmail or as part of a player goal.

6. A string of bad checks. This is a felony and can be used to prosecute the passer of the checks. Can be used as blackmail.

7. Ewing Oil file on some illegal deal. Heaven knows there are enough of them. Can be used as blackmail or part of a player goal.

8. A photo-copy of some embarrassing document. Can be used as blackmail or part of a player goal.

9. A bottle of Seconal, a bottle of Valium, a bottle of bourbon. Causes player to be absent a scene.

10. $57,000 in small bills in a pair of saddlebags. Can stop a coercion or investigation.

11. A tape of a long distance phone conversation between J.R. (or anyone) and someone in a foreign financial center. Usually involves a swindle. Can be used as blackmail. Can be used by whoever made it to stop a coercion or investigation.

12. A phone number on the back of a book of matches from a Grand Prairie motel. Nice sleazy tidbit. Can be used as blackmail.

13. Piece of valuable diplomatic information picked up from foreign oil industry contact. Used to reveal one secret card.

14. An anonymous letter. This can be a means of transmitting real or false information to the recipient.

15. An anonymous phone call. Same as 14.

16. An item of woman's clothing stuffed in a glove compartment. Can be used as blackmail.

17. An oil lease to a producing off-shore field (Block 81, off Cameron, Louisiana). Variant on oil lease item. Needed to complete a financial deal.

18. Keys to safe deposit box in unnamed bank. Good place to hide incriminating evidence or money. Part of a player goal.

19. A crumpled note referring to an independent oilmen's meeting in Houston with the date and the words "the whole special arrangement thing." Part of a player goal.

20. Small bag of loose diamonds. A buy-off item, like the saddlebag full of money or Krugerrands. Can stop a coercion or investigation.

21. A 20 gauge shotgun. It isn't Texas sized (10 gauge), but it's an automatic and it's effective. Used to provide appropriate firepower (or threat of) for a scene.

22. A list of numbered Swiss and Mexican bank accounts. Can stop a coercion or investigation. But first you may have to find out who they belong to.

23. *Deus ex Machina.* Hidden blackmail: this device is placed at the director's discretion prior to beginning of Episode and may be played by character at anytime to attack or defend; character consults Director and determines if any ugly information is available about the character they wish to oppose (an open ended version of *Dallas*).

24. A disfiguring accident (plastic surgery may not restore appearance). Causes player to be absent a scene.

25. A routine test reveals the possibility of a fatal disease. Causes player to be absent a scene.

26. Domestic Oil Leases in various locations (Texas, East Coast, Alaska, or Oil Shale in various places). Needed to complete a financial deal.

27. Government plans to begin large scale oil purchases to build up national reserve. Can be used as part of a legitimate deal or a swindle. Acquisition is part of a player goal.

28. Alcoholic depression. Causes player to be absent a scene.

29. A phone call from a senator in Washington. Use this to set a scene. Can also stop a coercion or investigation.

30. Advance information on an Arab oil boycott. This would cause de-regulated prices to jump and, boy, is that good news (or bad, depending on whether you're a Ewing or not). Part of a player goal.

31. Therapy for neurosis. Causes player to be absent a scene.

32. Heart murmur. Causes player to be absent a scene.

33. Heart attack. Causes player to be absent for two or more scenes. After the first scene, absent player should be able to operate with half of power and the ability to handle more than two characters, including self. If it is Jock, there would be a scramble to find out exactly what the terms of the will are.

34. Pregnancy (if female, you're pregnant; if male, it's the last woman you slept with). Can be a penalty (if you're not married) or a bonus, if you are married (i.e., can increase or decrease your power, for example.)

35. A serious illness (either major character or minor character under major character's control). Causes player to be absent a scene.

36. Natural disaster: flood, tornado, hurricane winds, dust storm, locust plague, volcanic ash, etc. A Texas duststorm could blow a minor character away. Generally this destroys something a player needs.

37. Options on silver market futures requiring a "down payment." (Be careful: the market's volatile — big gain or big loss). Should be an opportunity for user to increase power (double, or fixed increase) for a turn or two if successful (say, on dice roll of 2-8) or lose half of power for same time period (roll of 9-12).

38. A bribe to a government agency that worked (part of a player goal, or can stop a coercion or investigation) or backfired (exposes player to criminal prosecution).

39. A pre-nuptial agreement that may be enforceable, like sharing control of an oil company or all acquired money. Could be part of a player goal or can be used as blackmail.

40. Invalidating some government regulation, such as regulated oil prices. Part of a player goal.

41. Commitment papers to a sanitarium. Part of a player goal. Can be used as blackmail.

42. Legal guardian papers (for anyone under age 21). Can be something Lucy wants to acquire, then destroy. Part of a player goal.

43. Polaroid snapshot of character with attractive member of the opposite sex in a compromised position. Can be used as blackmail or part of a player goal.

44. Information regarding the actual circumstances of the death by drowning of a well known politician's secretary — highly incriminating. Part of a player goal. Can be used as blackmail. Can stop a coercion or investigation.

45. Agreement by Jock to give a secret former wife a share of Ewing Oil. Can be used as blackmail.

46. Government ruling that Coal Slurry should be subsidized. J.R. and Jock might want to stop this. Part of a player goal.

47. Secret informant tips off IRS about Ewing Oil tax evasion. Works against whoever has control of Ewing Oil. Controlling player loses Ewing Oil.

48. Somebody's secretary that you are friendly with has access to important information that someone in the episode needs. Provides information.

49. A cashier's check for $110,000. Can stop a coercion or investigation. Needed to complete a financial deal.

50. $234,000 in "washed" political funds coming by courier from Mexico. Can stop a coercion or investigation. Washed funds are then used to take the electorate to the laundry. Needed to complete a financial deal.

51. Cattle rustlers are active in Travis County, and some of the stolen cattle are on Southfork's range. Can be used as blackmail against whoever currently controls the Southfork Deed.

52. A silver bullet, a mask, and a note referring to membership in an illegal vigilante organization. Can be used as blackmail.

53. A credit card billing from some part of the country the player was not supposed to have been in at the time. Can be used as blackmail.

54. Contact inside the FBI, local police or Texas Rangers. Allows you to increase your Resistance against these institutions. Should be reusable.

55. Easy access to foreign oil source. Needed to complete a financial deal.

56. A cassette tape of computer data. Can be used as blackmail. Control may be part of a player goal.

57. New character turns out to be someone's old lover (and is willing to talk about it). Can be used as blackmail or part of a player goal or used to reveal one secret card.

58. A pair of hand-made cowboy/cowgirl boots found in the bedroom. Can be used as blackmail.

59. A broken Lone Star longneck with a very jagged edge and someone's blood on it. Can be used as blackmail.

60. Someone gets elected to a powerful political position and owes a major character many favors. Used to reveal one secret card. Can stop a coercion or investigation.

61. Oil leases off South Vietnam become available. Needed to complete a financial deal.

62. A woman's change purse with something in it. Director can make more out of this.

63. The combination to a safe. Could hold money, leases, or who knows what. Director holds information as to where and what's in it.

64. Agent of rival oil company infiltrates Ewing Oil. Used to reveal one secret card. Only applies to a secret card held by player who controls Ewing Oil.

65. Officer of rival oil company approaches Ewing Oil with offer of valuable information. Used to reveal one secret card or part of a player goal.

66. A former retainer of J.R.'s (or anyone else in the game) returns filled with hate and a murderous desire to kill Jock to right an imagined wrong. Causes player to be absent a scene.

67. Important information allows one player to take one or more characters from another player(s).

68. An old gambling debt that must be repaid. Can be used as blackmail. Used to reveal one secret card.

69. Lease agreement to pay royalties in Ector County Block 91 Oil Field, Ewing Oil Co. Part of a player goal, especially for a player seeking to control Ewing Oil.

70. Evidence linking J.R. and/or Ewing Oil to a slant-hole drilling operation. Slant hole means that you are drilling from your property but tapping an oil pool under someone else's and it is highly illegal. Can be used as blackmail.

CHARACTER BIOGRAPHIES

Not all the characters described below are used in the scripts given in the game. The additional characters (marked ★) are provided to assist you in writing your own Scripts.

Dr. Walter Parkland ("Doc") ★
Born: 1927. *Place of Birth/Raised:* Marshall, Texas. *Education:* BA from West Texas State, med school (UT Galveston). *Notes:* Doctor, admirer of Miss Ellie's. Delivers babies and advises on having children.

J.J. Petersen
Born: 1952. *Place of Birth/Raised:* Unknown. *Education:* College. *Notes:* "Seventh son" of a former associate of Jock's who hates the Ewings with a passion. Will do anything to destroy Jock. Hates football.

Mrs. Rice (Widow Rice) ★
Born: 1933. *Place of Birth/Raised:* Unknown. *Education:* Unknown. *Notes:* Housewife and mother; her husband committed suicide after losing his money to J.R.

Sheriff Meusel D. Bozart ★
Born: 1922. *Place of Birth/Raised:* Jacksboro, Texas. *Education:* High school. *Notes:* County Sheriff and a friend of Jock. Carries a .44 Magnum revolver and a shotgun.

Haynes Brusco Connolly (Irish, Racehorse Brusco) ★
Born: 1935. *Place of Birth/Raised:* South Boston, Mass. *Education:* High school. *Notes:* Detective on the Dallas Police force and a friend of J.R. Carries a 9mm Browning automatic.

Alice Kaye Rupschorn (Ms. Rupschorn)
Born: 1950. *Place of Birth/Raised:* Victoria, Texas. *Education:* BA from Baylor University, law school at UT. *Notes:* Special Investigator for the State Attorney General's office in Austin; she was working on pollution cases, but shut down half of the state's refinery capacity and got kicked upstairs; now investigates oil lease fraud. She admires Cliff Barnes.

Benjamin Adolph Cardero (Benjy) ★
Born: 1954. *Place of Birth/Raised:* Tahoka, Texas. *Education:* College (Wayland Baptist), law school (Texas Tech). *Notes:* Young ambitious lawyer who wants to get ahead at any cost. Fluent in Spanish. Mother was a post-war German emigre. He's a friend of J.R.

Estaban Cruz
Born: 1930. *Place of Birth/Raised:* Outside of Tyler, Texas. *Education:* No formal education. *Notes:* Cook at Southfork and married to Sarah, one of Ellie's maids. Estaban is Chicano. He's an old friend of both Jock and Ray and knows everybody.

Mitchell Xavier Nevelstone (Mix or M.X.)
Born: 1948. *Place of Birth/Raised:* Dallas. *Education:* High school (St. Marks), college (Yale). *Notes:* Editor and Publisher of *Southwest Bi-Monthly,* a slick aimed at the upwardly mobile. Likes to concoct exposes of notorious Texans, and his endorsement of a politician is a big political plus. Has influence with Dallas news media. Son of a wealthy Dallas department store owner, M.X. likes to wear cowboy boots and smoke big cigars so he can pass as a professional Texan "back East." He also publishes an investment newsletter which is not very successful. He's short of capital funds and needs some financial support.

Alvyn Hobart (Al) ★
Born: 1950. *Place of Birth/Raised:* Somewhere in Ohio. *Education:* College (Ohio State). *Notes:* Wide receiver for the Cowboys, he runs a 9.2 hundred and is hard to catch. Al is black and more than a little cynical about being a football player. He was busted over in Ft. Worth, but the papers hushed up the incident. Wants to develop an alternate career as a male model and dancer. Al's a friend of Sue Ellen.

Joe Bob Walters (Akbar Ramaran) ★
Born: 1944. *Place of Birth/Raised:* Midland.. *Education:* College (University of Texas, where he majored in fraternity parties); MBA at SMU. *Notes:* Highly neurotic heir of a small Permian Basin Oil Co., he is heavily involved in Middle Eastern oil operations and is an excellent go between on international deals with Arabs. He read a *Time Magazine* article that said Arabs were the real oil kings, not Texans, and his fragile psychological state was totally shaken. He traded in his Stetson for a sheik's robe which he wears while tooling around Dallas in a gold BMW. He left the Baptist Church and converted to Islam. He is an acquaintance of J.R.

Donny Ray Sample (Gopher, Doc, D.R.) ★
Born: 1914. *Place of Birth/Raised:* Mineral Wells, Texas. *Education:* High school. *Notes:* An oil scout (a spy in the oil business who watches drilling operations with fieldglasses and hangs around bars trying to discover lease arrangements). Highly scrupulous, he's a word-is-his bond type Texan, so if he discovers he's been crossed, he can be dangerous. Possesses knowledge of a survey error in the Permian Basin's big Slaughter Oil Field which, if filed, is instantaneously worth millions.

Oretta Neimar ★
Born: 1918. *Place of Birth/Raised:* Shreveport, La. *Education:* College (Smith or Vassar in all likelihood). *Notes:* A bit senile, enthused that she's a year younger than Ellie, Oretta's worth a mint. Widow of a former Texas governor, she retains considerable personal influence in the legislature, some of which she wields through her son who is a Supreme Court justice (Texas Supreme Court) and a momma's boy. Tends to prefer attractice younger men, likes the SMU Business School type, but male muscles are her turn-on. Big contributor to church charities.

Eliot S. Thomason ★
Born: 1948. *Place of Birth/Raised:* Luvsong, New Mexico (raised in Burnorton, Texas). *Education:* College (Rice),

PhD (Harvard). *Notes:* Professor of Modern Literary Criticism at SMU, an instructor of Lucy's and a would-be lover. Has an estranged wife.

Marqueza Lucina Arroyo (Maisy)
Born: 1945 or 1946. *Place of Birth/Raised:* Caracas, Venezuela (raised in Caracas, Houston, and New York). *Education:* College (BS in electrical engineering at Rice). *Notes:* A business woman involved in selling semiconductors for Texas Semi-Conductor Inc. (TSI). She may be a secret Marxist and is possibly engaged in selling guns in South America. Possibly an illegitimate child of Jock's, fathered while he was on a post-war business trip to the Orinoco to "check out drilling prospects." Her mother was a Venezuelan consular official and was an interpreter secretary when she met Jock. Mother lived in U.S. as consulate in New York and Houston. Found a letter after her mother died revealing the relationship between her mother and Jock.

Benedict Bradley (Big Ben, The Bull of the Brazos)
Born: 1940. *Place of Birth/Raised:* Brownwood, Texas. *Education:* College (TCU), law school (Southwest School of Law, in Houston). *Notes:* Former Speaker of the Texas House of Representatives, but was tainted in the Sharpsburg Bank scandal along with former Governor Preston Gomez; he was later head of the Texas Railroad Commission. Has a lot of influence in the legislature, but this is diminishing as his use of bourbon increases.

Clayton Hacker (Clay) ★
Born: 1957. *Place of Birth/Raised:* Wink, Texas (raised in Big Spring). *Education:* One year of college (North Texas State). *Notes:* A country rock musician now living in Austin, he leads a band called the Onion Creek Coyotes and wants to get into a new wave groove he calls "country punk." Met Lucy when she ran away to Austin, and is prone to brawling. Wants to make it in records.

Anauru Hubachi (Nikki)
Born: 1950. *Place of Birth/Raised:* Tokyo. *Education:* College (UCLA). *Notes:* His grandfather is an owner of a Japanese oil tanker conglomerate and owns interests in Asian oil leases. Nikki may have met J.R. when J.R. was overseas. A businessman.

Jorge Grace
Born: 1939. *Place of Birth/Raised:* Vera Cruz. *Education:* Unknown. *Notes:* An operator in the Texas-Mexico border area with strong contacts in both Mexico City and Dallas. Supposedly involved in washing political contributions through Mexico for presidential elections. Owes J.R. a couple of favors.

Mary Cleef
Born: 1955. *Place of Birth/Raised:* Michigan. *Education:* BA, Journalism Michigan State. *Notes:* A reporter for a major national news magazine, trained in economic reporting and trying to develop expertise as an oil and gas journalist. Still, she doesn't understand de-regulation, and geologic terms confuse her. Tends to rely on simplistic descriptions of major economic problems, which is just fine with J.R.

Stu Engle
Born: 1948. *Place of Birth/Raised:* Denison. *Education:* UT-Arlington. *Notes:* A Dallas area "small businessman" who likes to talk about his "cattle and land interests." Really a cowboy with a little cash that he may have gotten illicitly. Word has it that Stu used to knock off gas stations and may have been in on a bank job over in New Mexico. Goes drinking with Ray and will fight with his fists if provoked. Has a girl friend in Oklahoma City and an ex-wife in Grapevine, Texas.

Alexis Blancher
Born: 1954. *Place of Birth/Raised:* Dallas area. *Education:* William Harwell Business School. *Notes:* A Ewing Oil secretary, she has worked for both Bobby and J.R. and much prefers working for Bobby. Intelligent and ambitious and very good looking. She knows about at least one of J.R.'s illegal operations. She has met Cliff Barnes socially.

Frederick Moss
Born: 1935. *Place of Birth/Raised:* Victoria, Texas.. *Education:* Austin, BS in Geophysics. *Notes:* Editor of the "Oil Newletter," an influential trade paper which the Ewings would like to control. Very powerful within political circles.

K.B. Rawls
Born: 1911. *Place of Birth/Raised:* Missouri. *Education:* Oklahoma State. *Notes:* A retired Congressman from a northeast Texas district who is committed to environmental protection and "sane" development. He has opposed Ewing Oil on a number of projects. His health is questionable.

Tina Rourke
Born: 1949. *Place of Birth/Raised:* Cody, Wyoming. *Education:* Colorado College. *Notes:* An executive secretary in Dallas who went into business for herself. She is also an expert forger. Worked at one time for Ewing Oil Co. Went into the advertising business. Now works at SMU in the records department.

Grant Whitcomb
Born: 1945. *Place of Birth/Raised:* Ft. Worth. *Education:* BA from Texas Tech, Law Degree from UT-Austin. *Notes:* Dallas-area U.S. Attorney. At one time was a crusading liberal-type until he got into debt. Still relatively honest, but J.R. has been working on him. Whitcomb does not like J.R. and is a friend of Cliff's, but the Ewings know Whitcomb needs cash.

Mustafa Quattara
Born: 1941. *Place of Birth/Raised:* Bharain. *Education:* Sorbonne. *Notes:* A high-level economic minister from a radical Arab state with vast oil deposits. The state is trying to play the U.S. off against the Soviets, but they failed to consider playing Texas off against the rest of the world. Quattara is really very bright and he thinks he is cheating J.R. when he agrees to the sweet crude deal. Next time Quattara will just go back to cheating big oil companies.

Jake Harper
Born: 1937. *Place of Birth/Raised:* Brooklyn. *Education:* John Jay School of Criminology. *Notes:* A former cop in NYC and Detroit, Jake came to Dallas in the early 60's and set up his own private investigation office. He has a drinking problem and likes to bet on the horses through a bookie back East. He has lots of bills.

Professor Teilhard Arthur Bayard
Born: 1944. *Place of Birth/Raised:* On a farm near Post, Texas which isn't far from Lubbock. *Education:* BS, Texas A&M; PhD, Rice. *Notes:* A chemistry prof at SMU, he has done important work in petroleum chemistry, but refuses to publish results. May have had an affair with Lucy. Married with three kids. Has influential contacts in the major oil companies and is a friend of Frederick Moss.

Jim Lowe
Born: 1913. *Place of Birth/Raised:* Junction, Texas. *Education:* Unknown. *Notes:* An old Texas rancher with property near Southfork. Runs a breeding stable.

ORGANIZATIONAL CHARACTERS

(Groups and Institutions)

Dallas Pediatrics Clinic and Hospital
Notes: Provides medical testing and general medical care. One of the Ewings' favorite charities. Noted for their discretion in delicate matters.

Courage in Congress Political Action Committee (CINCPAC)
Notes: Political action committee used primarily to finance candidates.

First Republic Bancshares of Texas
Notes: Bank holding company first organized to get around state laws which prohibit branch banking. Supports politicians and provides loans.

Mexican American Farm Workers Union (MAFWU)
Notes: Formed in 1969 to combat discrimination in the Rio Grande Valley. At first it was non-violent, but after repeated confrontations with the Rangers, MAFWU is now very violent. Leaders may be involved in smuggling operations.

FBI:
Notes: This organization should be used with extreme caution. Has a power of 3 in Texas and a power of 7 outside.

Texas Railroad Commission
Notes: State commission charged with regulating oil and gas industry.

Securities and Exchange Commission (SEC)
Notes: Federal regulatory commission. Interested in what the Ewings know about silver hoarding in Dallas.

Dept. of Energy (DOE) ★
Notes: Bureau charged with developing an effective national energy policy.

Rich Liberal Northeastern Senator's Investigating Sub-Committee (LSIC)
Notes: Born in Boston and raised in the *New York Times* and *Washington Post.* Effete in outlook. Basically designed to smear oil companies for the Senator's political benefit. Only institution that can be seduced. Can be stopped by any Ewing with information regarding the Senator's exact actions the night after a party when he tried to float a Mercedes in the Charles River. This committee is regarded by most Texans as being a hapless joke. Added for political realism.

Oil Trade Association
Notes: Powerful lobbying organization for oil interests.

Texas Rangers
Notes: A tough outfit to tangle with, this is a special group of state police with broad investigative powers. Wear white hats. Have lots of friends and enemies.

Ewing Oil Company
Notes: The base of operations for the Ewing empire.

Department of Interior
Notes: Government department charged with administering internal land policies.

Local Police
Notes: The Big D law enforcement agencies, including detectives and patrolmen; a muscle outfit for the player who controls them.

Local Government
Notes: The government (city and county) in the Dallas area; can be used to pass favorable tax laws for business; is good at looking the other way.

Local Press
Notes: The Dallas media folks, radio, television, and newspapers (especially the papers); use them to silence your opposition. A good group to have on your side, especially if you're J.R. Ewing.

DIRECTOR'S CHARACTERS

(To be used for special effects.).

Rattlesnake ★
Notes: Lies on warm rocks. A small 8-foot diamond back who likes to strike.

Longhorn Steer ★
Notes: Goes around goring cowboys and attacking fence posts. Frightens greenhorns. A friend of Ray's.

Quarterhorse Stallion (Nomercy) ★
Notes: Skittish horse who likes to throw riders. A friend of Ray's.

BACKGROUND

Dallas, the television show, portrays the lives of a Texas oil and ranch family — the Ewings. Wealthy and urbane, yet still close to the land, the Ewings, their friends and their enemies inhabit a land whose traditions were born in the rugged wild west of the 19th century, but whose present and future in the financial and political world derive from oil and technology.

The Texas and the Dallas of the Ewings still reverberate to the traditions of the cowboy, the cattle range. And with the 20th century, big business has come, bringing with it oil tycoons, wildcatters, beautiful women, conspicuous consumption and political scandals. The wealth and power, the tradition and change of the city have captivated a television viewing audience as effectively as the city itself has attracted international attention.

Contemporary Dallas, in a manner suggested by the show, is a unique blend of urban power (witness J.R. in his office) and the remnants of range life (Southfork). This background information is provided as an aid to the aspiring Director in understanding and expanding the Scripts provided with the game in a manner that is consistent with the traditions and ways of a dynamic and complex area of these United States.

TEXAS

The oil business first came to Texas approximately 400 million years ago during the Ordovician. During the Cretaceous, 130 to 70 million years back, Texas lay inundated beneath the Great Inland Sea, as was nearly 70% of the rest of North America. Texas, especially East Texas, benefited from the dunking, with billions of barrels of sweet crude sinking into its strata, waiting to be turned into 20th century profits.

The Texas cattle business post-dates the introduction of oil by several million evolutionary years. Still, the activity of slaughtering grazing mammals for a living dates back at least 30,000 years, based on discoveries of various mammoth skulls and bison bones found cracked by flint spear points. Whether wild or tame, buffalo or longhorn, or even purebred Hereford, the Texas range offered wide grazing areas and in many areas a rich sod ideal for the native prairie grass or the latest hybrid-strain wheat.

Indian inhabitants who called prehistoric Texas home included the Caddoes in the east, Pueblos in the far west, Apaches and a smattering of other tribes in between, and Karankawas along the South Texas coast. The Karankawas were called Cannibals by their enemies, and the enemies were right, as Cabeza de Vaca, literate adventurer, discovered when he led the remains of the Narvaez 1528 Florida expedition off their jerry-rigged rafts and crude boats and onto what is now called Galveston Island.

The Galveston Seawall and the Balinese Room were not around, but the Karankawa Nation was, and de Vaca's party of four (of an original complement of 242 survivors who sailed from Florida with hopes of reaching Mexico) were made slaves. In the sixth year of captivity, de Vaca and his companions escaped to take a grand foot tour of Texas, passing near what is now San Antonio and through the region around Presidio (Presidio being situated in some of the roughest and hottest country in Texas). On 18 May 1536, the ragged group stumbled onto a party of Spaniards outside Culiacan, near the Gulf of California.

Cabeza de Vaca was not the first European to lay eyes on Texas, Pineda having mapped the mouth of the Rio Grande in 1519, but de Vaca's adventure tales, especially his rendition of the legend of the Seven Cities of Cibola, sparked gold and power hungry conquistadors. Among these was the Spanish governor of Nueva Galicia, Francisco Vasquez de Coronado. In Coronado's own estimation, his 1540 expedition accomplished nothing. Instead of gold, Coronado found a Cibola of adobe brick. Angry, but unfazed, he trekked for golden Quivara and discovered a village of mud and grass huts in what is now southern Kansas.

One of Coronado's lieutenants, Cardenas, reached the Grand Canyon while Coronado himself wandered in and out of the Texas Panhandle's Palo Duro Canyon. The Spaniards believed that they had accomplished nothing, but the conquistadors had made a profound impact. Coronado's last expedition lost several horses which, in some estimations, provided the source stock of the Plains Indians' wild mustangs, totally revolutionizing the lives of those peoples.

The Spaniards also left a name to the land. One of the sub-expeditions heading east ran into a party of Caddoan Indians. They were the Hasinai, a tribe vaguely known to the Spaniards, but the soldiers called them "tejas," taken from the Caddoan word "teychas" which translated as "allies" or "friends." The Spaniards stole the Hasinai's buffalo robes and left the Indians in tears.

The land the Spanish of Mexico first came to call "tejas" or "Texas" (in old Spanish, the written "x" was often substituted for the "j" sound) consisted of an area roughly extending north and east from the Guadalupe into the distant East Texas pine forests. Time extended the name to include the huge area of Spanish claims running from the Gulf Coast into what is now eastern New Mexico.

The 17th and 18th centuries witnessed ill-fated Spanish attempts to settle Texas and convert the Indians to Christianity. Though the Spanish feared LaSalles' 1684 attempt to establish a French colony in Texas, they gradually learned they had more to fear from the now mounted Indians, especially the Comanches. The formal establishment of San Antonio in 1718 (the site had been used as a base camp for decades) placed a Spanish cultural oasis deep in Indian territory. While San Antonio prospered, its outlying districts faced constant attacks. The big Comanche raid at San Seba in 1758 marked the turn of power in favor of the Indians. In 1771, the Indians forced the town of Laredo to move south of the Rio Grande.

Indians ran the Spanish king out of Texas, but the wide South Texas ranges offered potential ranchland to a new kind of Spaniard, the Mexican rancher. Wealthy Mexican ranch families eyed the border region north of the river and, with or without the protection of the Crown, they began to extend their own private domains and establish in Texas the first examples of the cattle baron and cowboy.

Spain suffered its own colonial rebellions and, in 1821, Mexico established itself as an independent nation, trying in the process to rule Texas under the aegis of the dual state of Texas and Coahuila. The central Mexican government discovered that ruling Texas under any aegis was difficult, especially in the light of the rush of Europeans and Americans into the unrestricted Texas frontier. Prior to 1821, aggressive frontiersmen and freebooters from the U.S., nicknamed the "filibusters," were already trickling into the "northern Mexican province" and stirring up trouble. They included such iconoclasts as Philip Nolan and Augustus Magee. These men and others like them had an idea that Texas belonged to no one except the United States, which meant Texas belonged to them.

The American Volunteers, a group of anti-royalists combating the king of Spain, attempted to declare Texas independent in 1813, but on this point they failed to win the support of their Mexican allies. During the same time frame, pirate Jean Lafitte left Louisiana and proclaimed himself head of a "Republic of Mexico" which was neatly confined to Galveston Island, his base for raids on Spanish commerce. Lafitte claimed he was an American, but raiders under his flag tackled one too many American ships by "mistake," and the U.S. Navy kicked him off Galveston in 1821. Nobody was going to expel the incoming flood of American southerners however, who were piling into the open country and occupying the power vacuum left by Spain's demise and Mexico's inability to assert its acquired authority.

The Mexican government decided that the most effective way to deal with the influx of Americans — and to increase the tax base — was to saddle the Americans with the administrative problem. The Mexicans developed a land grant policy which attracted such empresarios as Moses Austin, his son Stephen F. Austin, and Missourian Green DeWitt. In 1822–23, Stephen F. Austin established his colony in rich farm country encompassing the lower Colorado and Brazos Rivers. But the Mexicans began to discover a problem: the Americans failed to agree with the Mexican conception of a republic. The Americans wanted a "federal" system (which really meant leave-me-alone-and-let-me-do-what-I-want) versus the Mexican centralist exercise of authority.

Conflict was inevitable. In 1832, the Anglo "Texians" attacked the Mexican garrison at Anahuac. In that same year, Santa Anna led a revolt against the Mexican government and raised the Texians' hopes for more localized control. Santa Anna was something of a hero in Texas until, in 1834 and 1835, it became clear that the General saw himself as a North American Napoleon. In September 1835, Austin called for a revolt, that would end the "hypocrisy" of Mexican control and "Americanize" Texas.

On 2 October 1835, Texas militia under the command of Colonel Tom Moore met a contingent of 200 Mexican soldiers under Captain Francisco Castaneda at the Guadalupe crossing near Gonzales. Moore asked Castaneda if he would join the republican revolution, and Castaneda demurred. Moore went back to his own lines and had his Texans open fire, forcing the Mexicans to retreat to San Antonio. Santa Anna's invasion followed, with the massacre of Fannin's troops at Goliad in February 1836 and the destruction of the Alamo garrison in March.

Texas formally declared independence on 2 March. In April 1836, with Deaf Smith circling behind the Mexican camp to cut down Vince's Bridge, Sam Houston attacked the Mexican Army at San Jacinto as the bulk of the Mexican Army awoke from its siesta.

The Texas Republic still exerts profound influence on the Texas psyche. Though confined to a span of 10 years, the psychological and poetic impact of self-allegiance continues to work through Texas institutions and Texans. The Republic and the frontier became part of what Katherine Anne Porter called a Texan's "blood memory."

Still, it is simplistic to lay the entire notion of Texas independence and self-reliance on the Republic. There was the essence of struggle as T.K. Fehrenback lyrically notes (see side bar). As Texas absorbs this century's Frost Belt immigrants this may (unfortunately) fade, but not if the TEA (Texas Education Agency, arbiter of Public Education within the state) requires a course in Texas history in junior high school, giving everyone an opportunity to memorize the four presidents of the Republic and its five administrations.

David G. Burnet
17 March 1836 to 22 October 1836

Sam Houston
22 October 1836 to 10 December 1838

Mirabeau B. Lamar
10 December 1838 to 13 December 1841

Sam Houston (again)
13 December 1841 to 9 December 1844

Anson Jones
9 December 1844 to 19 February 1846

Texas had its own navy, army, and — better than either — the Texas Rangers. At one time, rebels in the Yucatan Peninsula petitioned the Texas Government to let them join in a trans-Gulf of Mexico confederation. Texas sent legations to England and France as well as a trade representative to the Hanseatic League. It was a day of mixed emotions when the Lone Star was topped by the Stars and Stripes. Texas frequently considered secession.

Following the Annexation, the U.S. Government began a military occupation of the troublesome area that has been broken only by the Civil War. A string of frontier forts, from Ft. Worth to Ft. Lancaster and over to Ft. Bliss, began to combat Comanches and reinforce the state militia and Rangers. Supplying these outlying forts proved a nightmare, so the U.S. Army imported camels, hoping that the dromedaries could survive the harsh trek across South Texas. But South Texas proved too much for the camels (the flies and cacti irritated them), and the Army went back to mules.

Though the state government voted to secede with the South, Texans had a difficult time with the decision. Sam Houston vehemently opposed secession. The Germans, from their Central Texas strongholds, were decidedly pro-North, to the point of fighting pro-South militia units. A large number of frontiersmen and ranchers did not care about any "foreign" governments. But the slave-holding interests of the Brazos River bottom and East Texas held economic sway, and as they went, so went the state. Texas left the Union and Sam Houston died in Huntsville in 1863, a hero disillusioned with the state's decision. At heart, Sam Houston was a genuine American patriot.

All in all, Texas survived the Civil War in better shape than any other Southern state, despite its ruined economy and the destruction or dispersal of one-quarter of its white male population. Actual resistance to Union forces continued into June 1865, due as much to lack of communication as to stubborness, with the last full fledged battle being fought at Palmito Hill near the mouth of the Rio Grande fully a month after Lee's surrender. Texas never made a formal surrender: the Confederate army units just evaporated.

Reconstruction and carpetbaggers imposed a conqueror's control on the South, and Texas was no exception, but Texas had the additional burden of being caught between rapacious Yankees and Apaches. In the early 1870's, even such allegedly safe counties as Llano and Mason were struck by Indian raids.

A vague line drawn from Ft. Worth to Bandera divided Texas between the settled farm country to the east (where the trees were) and the Indian Territory to the west, but that Indian Territory was slowly giving ground to a different type of horseman — one who followed a herd other than that of the disappearing buffalo. This was the cowboy, inheritor of the vaquero tradition of New Spain and northern Mexico.

No commentator can expand on Hollywood's image of the macho Texas cowpuncher, man of few words, fast fists, and blazing sixgun. The cowboy has reached the level of world myth. The accuracy of this image is another question entirely.

The cowboy's life was less romantic than tiring. To most contemporary Americans, the range life of a cowboy trailing a herd up the Goodnight-Loving Trail would be intolerable, if not fatal. The life was dangerous, rugged, and totally boring except for the occasional life or death situation brought on by encounters with stray longhorns, rattlesnakes, rustlers, and occasional bands of hungry Indians.

Yet certainly the image of the Cowboy lingers in the dress, vocabulary, and self-image of most Texans, whether they build airplanes for General Dynamics, work on a South Texas seismic crew, or sell bonds in a Dallas brokerage. Probably few of these urban cowboys have ever been on a horse. They have transferred the notion of that saddle to the driver's seat of their half-ton Chevy pickup. The myth of the man on the range has been structurally transformed to accommodate freeways.

A few of the baronial cattle ranches created during the days of cattle empire still persist, but nowhere near their former size. The XIT (Ten in Texas, formed by European investors) once covered the majority of the Texas panhandle. The King Ranch still exists and runs for a fifty-mile swath south of Kingsville, yet at one time it was four times its present size. (It is still larger than the state of Rhode Island.)

Development of oil deposits began in Texas at the turn of the century with the Spindle top gusher of 1901. Even though the arrival of the railroads killed the cattle drives and barbed wire had fenced ranches and irrigation had produced farms from once barely habitable soil, the state had remained agriculturally oriented. All that changed when oil came into the picture. Its discovery brought turmoil, boom, industrialization, and power. Investors pumped in money, and Texas pumped out oil, at the speed of up to a billion barrels a year. Wildcatters like Glenn McCarthy went broke, made a fortune overnight, then went bust again when the next hole proved dry.

Texas farmboys became geologists, since growing oil wells seemed more profitable than growing wheat. Kilgore, Ranger, Luling, and Monahans all had their big strikes. Hard scrabble ranchers became multi-millionaires literally overnight. All it took was the good news that a proven oil pool had been located beneath the mesquite.

Texas became America's energy producer. Readily available energy and attractive tax breaks for big industry brought factories, and the 20th century was on.

DALLAS

Dallas, the great urban home of Ewing Oil Company, bastion of big business and buckle of the Bible Belt, first came to the attention of Europeans as a convenient point for transferring guns to Indians in exchange for buffalo hides. Today, defense industries and clothing are still good business. Of course, in 1712, the site was not called Dallas, and the French traders operating out of Louisiana knew it only as an Anadarkos Indian village (a sub-tribe of the Caddoes) made of conical grass huts. That Indian village was about as far west as the French were willing to go, since a few miles beyond the land began to change — less water, fewer and fewer trees, and more Apaches.

The first permanent abode on the present site of the city was a trading post on the east bank of the Trinity River erected by Arkansan John Neely Bryan in 1841. Bryan may have selected the site because the Republic of Texas had already built a military highway through the area, crossing the Trinity "at or near its three forks."

In 1842, Bryan persuaded three families who were living in the Ranger stockade at Bird's Fort (northwest of present day Dallas) to move to a land tract near his store. Some of the folks began calling the village on the Trinity Dallas, but in whose honor is unclear. When the Texas legislature incorporated the surrounding county, they clearly named the county in honor of Pennsylvanian George Mifflin Dallas, a Vice-President of the U.S. and a big supporter of Texas Annexation, but as for the city, another faction says it was named for George's brother, U.S. Navy Commander Alexander James Dallas. A third group protests all this in favor of Joseph Dallas, a friend of John Neely Bryan's who settled at Cedar Springs, a village long since overrun by the Dallas city limit. Other folks agreed with Bryan that the site had prospects no matter what it was called. Judge William Hord began a settlement on the south side of the Trinity which he called Hord's Ridge and which is the present day Oak Cliff area of Dallas.

In 1854, a group of French, Belgian, and Swiss disciples of French socialist Francois Charles Marie Fourier arrived to establish the experimental socialist cooperative community of La Reunion. They located it four miles west of Dallas. Their intention to found a utopia faded under the assault of locusts, summer drought, and winter cold. Most of the Europeans, who were educated professionals including scientists, musicians, and artists, decided that this kind of farming socialism was not for them. They either left Texas or moved into the growing town of Dallas, giving the urb a body of trained specialists most unusual for a frontier town.

In 1856, Dallas officially incorporated with a population of just under 2000, most of them involved in taking economic advantage of the town's location. It was good business to serve as a clearing house for goods moving east to west and north to south. During the Civil War, the population rose. When the war ended, more farmers moved west in order to take advantage of the rich black soil of West Texas, and Dallas' trading position, especially in cotton, began to solidify and prosper.

Still, the problem of moving goods rapidly impeded Dallas' growth as a mercantile town. In 1868, a stern wheel paddle boat made the trip from Galveston up the Trinity — but the boat left in 1867 and took a year and four days to chug up the narrow river. River transport would never work out, but the railroad would, and when the Texas and Pacific hit town in 1873, Big D as business town, marketing center, and community with a cosmopolitan ambiance unmatched by any other frontier town, began to explode.

Now the second largest city in Texas (behind Houston), but comprising half of the largest contiguous metropolitan area in the state (the Dallas–Ft. Worth Metroplex), the city's wheeling and dealing pro-business image is well deserved. Big Tex (the huge cowboy statue that reigns over the State Fair, held each October in Dallas), the slick computerized Dallas Cowboys (whose analytic approach to football's applied violence smacks of their Dallas origin), beautiful women, and big money provide all the elements.

The city is recognized as a center of opera, orchestra, and theater, as well as a dominant power in professional and collegiate sports. Southern Methodist University, the University of Dallas, UT-Dallas, UT-Southwestern Medical School and Baylor Dental School, are located in the city. Other major schools in the area include UT-Arlington and TCU in Ft. Worth.

Recent elections have begun to challenge the totally pro-business city government, though it remains dominated by business interests. What are these business interests? Despite Ewing Oil, Houston is really the home of petroleum in Texas (as well as the world), though Dallas has its share of majors and independents. Banking is big capital in Dallas, but sales make the city move. The Apparel Mart brings clothing buyers from around the world. Big department stores have always meant Dallas, with Neiman-Marcus' Christmas catalog whetting the imaginations and aspirations of conspicuous consumers throughout the world (His and Hers Mercedes coupes, your own luxury 747, etc., all brought by Santa). Electronics, Texas Instruments and EDS, for example, are major industries, as are other high technology industrials like LTV and, over in Ft. Worth, General Dynamics.

TEXAS POLITICS

Historically, frontier motivated self-reliance and a political philosophy of looking out for the little guy have had great influence on Texas politics, which begins to explain what outsiders often interpret as the paradoxical Texas politician: warmly liberal on social issues affecting the hardworking blue-collar worker, but otherwise voting bedrock conservative. Such an image is of course simplistic. The common view that the legislature is strictly split between conservative urban business interests and conservative rural agriculturists is also changing, given the increasingly intense struggles between minority interests, rural versus urban development, and bitter fights over mass transit.

Basically, the Texas state government consists of a bi-cameral congress (Senate and House), a courts system with final judicial review authority held by the State Supreme Court, and an executive branch, headed by a governor who is elected to a term of four years. This is, all in all, an imitation of the Federal government. However, under a post-reconstruction constitution, the governor is severely limited in his ability to appoint members of the executive branch (a move designed to limit the effects of the carpetbaggers). Until the last decade, the governor was elected for only two-year terms, another method of controlling executive power. This made for a system of very powerful individual legislators and put a great deal of power in the hands of the Speaker of the House of Representatives. However, the title of Chief Executive always tends to attract attention.

A great deal of power is also vested in state regulatory commissions, such as the Texas Railroad Commission, which regulates oil and gas production within the state.

Texas has had its share of scandal-ridden administrations. For instance, the administration of "Pa" Ferguson provides material for popular myth. Taking office in 1915, James E. Ferguson was in many respects the archetype of the 20th century Texas politician. T.R. Fehrenbach's assessment of Ferguson is pithy and accurate: Ferguson craved holding office "but was a man without a mission; having no particular program, he tailored his campaigns to the electorate's foibles and desires."

Ferguson presents a contradictory image that was thoroughly calculated. A banker by trade, he maintained solid conservative business contacts, but his campaign of 1914 was strictly country. He made over 145 speeches during the campaign, only 10 of which were in cities or towns. Ferguson consistently sidestepped the volatile prohibition issue — doubly volatile in a Southern Baptist electorate — for reasons that later investigations made transparent. Ferguson was on the take.

But Ferguson knew how to find an issue. He latched onto a campaign promise to stabilize tenant farm rents at the historical rate of one-quarter of all cotton and one-third of other crops grown on the land. He lashed out at landlords who were asking cash bonuses for land rental and presented himself as a self-made champion of the proverbial little man. It got the canny Ferguson elected.

He knew perfectly well that the law he proposed (and got passed) would be unenforceable — "there was no way to police private contracts in which nothing was written down." [Fehrenbach] Fergusons's next move proved just as wiley. He started issuing mass pardons to convicted felons, a move popular among Ferguson's rural electorate. The cities were appalled, but the sharecroppers thought Ferguson's actions showed he was one with the underdogs. Then Jim made the mistake of attacking the appropriations of the University of Texas at Austin. Why spend money on books? Attempting to fire the University's president finally put him into conflict with almost every lawyer, professional person, and UT alumnus in the state.

Suddenly, certain things came to light which cast doubt on the governor's integrity. State funds were being deposited in a bank in which Ferguson held stock, and the Texas Brewers Association had given Ferguson a loan of $156,000 which he had neglected to repay.

Between the UT alumni and the Baptist-led prohibitionists, Jim was cooked. His involvement with the "beer trust" proved devastating. Ferguson was impeached in July of 1917. But that only stopped Jim for six years. Barred from holding public office because of his impeachment, Pa ran his wife, "Ma" Ferguson, in the Democratic Primary of 1924. She won the primary, which at that time (and really up to 1976) was tantamount to winning the general election.

Ma Ferguson's spent her first term of two years furloughing prisoners. Ma was beaten in the next election, and Jim laid low until 1932 when he ran his wife again, largely on the appeal of two quotations: "Two years ago you got the best governor money could buy; this year you have the opportunity to get the best governor patriotism can give you," and "When Ma is governor, I'll be on hand picking up the chips and bringing in water for Mama." Jim Ferguson was governor in everything except title.

On the national scene, most Americans are familiar with Sam Rayburn, the most powerful Speaker of the House the U.S. Congress ever experienced, and his protege, Lyndon Johnson. Both were powerful men, schooled in the Texas tradition of political arm-twisting.

Another classic Texas scandal of more recent years which resulted in an election "to throw the rascals out" was the Sharpstown (Houston) Bank scandal. Loan and stock sharing fraud toppled the Speaker of the House and implicated the Lieutenant Governor. The scandal also brought down the Governor, although there was no indication of the latter's being guilty of anything except being governor.

The present political wave from Texas seems to be a result of the Republican Party's ability to attract conservative "Conallycrat" Democrats into the fold. The big turn came in the 1978 election when William Clements, a Dallas oilman, narrowly defeated Democrat John Hill, a popular State Attorney General who had made a name crusading against environmental polluters. Early in the campaign, one poll gave Hill over 70% of the vote, but Clements ran a grinding personal campaign and directed no small part of his rhetoric at Jimmy Carter. Clements became the first Republican governor in over a century.

SAMPLE SCENE

This is Scene 2 of a Sweet Oil Script, which the Director has modified by changing the players' personal Victory Conditions to make them mutually contradictory, so that many players will be striving for the same few cards. The Director expects this to make for a fast-paced, cutthroat game, and he is almost certain to be right. The Director has also elected to let each player take all of his/her actions in one turn. The first Scene has been fairly quiet. The players have concentrated on acquiring the uncontrolled minor and organizational characters, always an easier tactic than attacking another player. There has been little in the way of actual conflict, but most of the characters are now controlled, and the players will soon be going after one another.

NEGOTIATION PHASE

J.R. is worried that most of the other characters will gang-up on him in this Scene. He has done well thus far, and he now controls Ewing Oil as well as three minor characters: M.X. Nevelstone, Kaye Rupschorn, and Alexis Blancher. His problem is to hold what he has gained, which is not an easy task since everything he controls is needed by at least one other player. Also, Bobby, Cliff, and Pam have been whispering together in a suspicious manner. J.R. feels he had better take steps to protect himself.

J.R. begins by coming to an agreement with Jock. They both need the Local Police, which is currently controlled by Cliff. J.R. and Jock agree that whichever of them has his turn first in the Conflict Phase will Affect Cliff.

Next, J.R. turns to Sue Ellen. The two of them had already agreed that J.R. would hold onto Kaye Rupschorn for Sue Ellen (she needs Kaye for her Victory Conditions) and turn over control at the end of the game. In return, Sue Ellen is expected to seduce Cliff Barnes into giving her the Local Police. If she succeeds, J.R. will trade her Alexis Blancher and M.X. Nevelstone for the Local Police. Sue Ellen needs Alexis for her Victory Conditions; she does not need Nevelstone, but she can probably use him to trade for Jorge Grace, whom she needs.

J.R. then attempts to negotiate with Lucy/Ray, who are both being controlled by a single player in this game. They are not interested in J.R.'s offers. Lucy has actually already met her Victory Conditions and is interested only in maintaining a low profile while the others fight among themselves.

Jock is sealing another agreement, this time with Ellie. Since Jock gains a bonus of two points for every power marker Ellie gains, it is in Jock's interest for her to do well. Ellie is not yet sure of what she would like Jock to do for her, but it is nice to know someone owes you a favor.

Bobby, Cliff, and Pam are holding a heated discussion. In the first Scene, Cliff uncovered evidence that J.R. had bribed a Justice Department Official. If he can successfully investigate, arrest, indict, and convict J.R., all J.R.'s power markers will be lost for the remainder of the game, netting them all hefty bonus points and eliminating a powerful opponent. They agree that, if Bobby or Pam goes first, he or she will Affect J.R., forcing him to use his power markers to Resist and softening him up for Cliff. If Cliff goes first, they will continue the legal process.

CONFLICT PHASE

The Director calls an end to negotiation and declares that the order of play for the Conflict Phase will be Ellie, Sue Ellen, Pam, Lucy/Ray, Cliff, Bobby, J.R., and Jock.

Ellie begins by announcing that she will persuade Sue Ellen to give her Mustafa Quattara. Sue Ellen says that she would like to show Ellie something first. Although such negotiation is not usually allowed during the Conflict Phase, the Director allows it in this case. Sue Ellen holds a card that will cause Mustafa to be permanently removed from the game if it is revealed. She tells Ellie that, if forced to relinquish Mustafa, she will play this plot device, thus wasting Ellie's efforts. Ellie decides to persuade Frederick Moss instead. He is an uncontrolled character just introduced into the game. With a spread of 11 (20 to 9) she succeeds with a dice roll of 6. The Director rolls for Moss's Luck and comes up with a 6; a 2 or less was needed to reverse the successful Persuasion, and Frederick passes to Ellie's control. Ellie announces that she is Protecting her two other cards, Stu Engle and Mary Cleef, and her turn is over.

Sue Ellen attempts to seduce Cliff into giving up the Local Police. The spread is 12 — an automatic success — but Cliff's Luck roll is 4, which is what he needs. The seduction is therefore unsuccessful. Sue Ellen announces that she is Protecting Mustafa and finishes her turn.

Pam is next, and she tries to persuade J.R. to give her control of Ewing Oil. With 24 against 16, the spread is only 8. She elects to add 4 power markers, raising the spread to 12. J.R. adds 4 of his power markers to his Resistance and announces that he is Protecting Ewing Oil, bringing the spread down to 5. Pam rolls the dice and fails with a 9. She next tries a Persuasion attempt with the Local Press. Its Persuasion Value is 13, plus a Power Value of 6, for a total of 19. This gives her a spread of 3 or less against J.R.'s 16, unless he chooses to use power markers or Protection, which he does not. The attempt fails when Pam rolls an 11. She announces she is Protecting the Local Press and her turn ends.

Lucy/Ray, as Lucy, tries to persuade Frederick Moss into her control. The spread is 12 and Ellie (who controls Moss) fails when she rolls for Luck. Frederick Moss passes to Lucy, who announces that she is Protecting her other two characters, J.J. Petersen and Tina Rourke. Ray Krebbs then tries to seduce Alexis Blancher. J.R., controlling Alexis, announces he is Protecting her, reducing what was a spread of 12 (automatic success) to 9. Ray rolls a 7 and J.R.'s roll for Alexis' Luck fails. Ray gets a bonus of 2 Victory Points, as stipulated in the rules, which are recorded by the Director.

Cliff announces his intention to investigate J.R. for an illegal act. He uses his own Investigation Value of 24, plus 4 power markers (which the Director has announced will count double in this investigation), raising his total to 32. The Director announces that the crime — bribing a government official — is a minor felony, so 4 will be subtracted from the dice roll. J.R. Resists with 24, adding 3 of his power markers and Protecting himself, for a total of 30. The spread is now 2. Cliff rolls a 5, and with 4 subtracted (for a minor felony), his attempt succeeds. J.R.'s dice roll for Luck fails. The Director records 3 bonus points for Cliff, and J.R. is left open to arrest by any character. Cliff continues by trying for an arrest of J.R. He uses the FBI's Persuasion (19) with a bonus of 4 doubled power points (his remaining 1 and the FBI's 3), for a total of 27 against J.R.'s Resistance of 16. J.R. throws in his last two power points, bringing the spread down to 9. Cliff makes it with a 7, but J.R. makes his luck roll with a 5 and is saved.

The next player is Bobby, who tries to persuade Ewing Oil away from J.R. He throws in 5 power points in addition to his own Persuasion Value of 24, giving him 29. J.R. has no power points left, so the spread is 10. Bobby rolls an 11 and fails. He then attempts to use Nikki Hubachi, whom he controls, to persuade J.R. for the arrest warrant. The spread is 6, and the dice roll is 10: failure.

J.R.'s turn is next, but he has Protected three characters already in this Phase and can do nothing more.

Jock notes that J.R., Cliff, and Bobby have all used their power points. In quick succession he uses the Local Government to wrest the Local Police from Cliff, and the Department of the Interior to take the Texas Rangers from Bobby. Turning to J.R., he uses his Coercion Value of 22 — plus 2 power markers, doubled for Coercion, for a total of 28 — against J.R.'s Resistance of 16 to make J.R. relinquish Ewing Oil. J.R.'s Luck fails, and Scene 2 is over.

To remove sheets, fold back and forth and tear carefully along dotted line.

DALLAS T.M.

The Television Role-Playing Game

MAJOR CHARACTERS

CHARACTER NAME	GENDER	POWER	PERSUASION	COERCION	SEDUCTION	INVESTIGATION	LUCK	SPECIAL: Modifications to Affect and/or Resist Values
J.R. Ewing	M	9	20/16	24/16	20/16	24/24	6	
Jock Ewing	M	7	19/17	22/20	19/15	21/21	4	+1 (Resist or Affect) child/wife +2 (Affect) J.R.
Pamela (Barnes) Ewing	F	4	24/17	20/19	21/22	23/23	5	
Cliff Barnes	M	5	22/17	18/15	15/18	24/24	4	
Bobby Ewing	M	5	24/18	20/17	16/20	24/24	4	
Ellie (Southworth) Ewing	F	4	20/14	18/14	17/24	21/21	3	+2 (Resist or Affect) child/husband +1 (Resist or Affect) grandchildren
Sue Ellen (Sheppard) Ewing	F	3	20/12	12/10	27/18	14/14	5	20 vs. J.R. (Seduction Resist only)
Lucy Ewing	F	1	23/14	20/17	24/14	23/23	4	
Ray Krebbs	M	3	12/11	24/19	19/11	17/17	4	−4 (Resist or Affect) any Ewings −6 (Resist or Affect) Jock

(ABILITIES: Affect Value/Resist Value)

Information for the Director

The chart above details the Values of the nine major characters in the game. The Director should keep this copy, and the copy of the Player's Rules Outline on the reverse side of this page, for reference use during the game. On the following pages of this booklet are the Character Sheets for each of the nine major characters. Note that the pages are perforated and meant to be removed from this booklet and distributed to the individual players.

To insure a clean tear along the perforations, fold each sheet back and forth along the dotted lines and then slowly and carefully tear out each page. The players should be seated at a table large enough to comfortably accommodate them all (with the Director seated at the head of the table). Each player should have pencil and notepaper and his/her Character Sheet.

The Character Cards for minor and organizational characters should be carefully separated from their sheets (you will find that *pulling* them apart rather than twisting them apart results in a cleaner, more useable card). The Director distributes these cards among the major characters, or otherwise places them in play, as specified in the Script.

Note that if fewer than nine players are available for a game, the Director can assign the extra major characters as he sees fit (consistent with the logic of the Script and the balance of the game) so that a player operates more than one major character. In such cases, the player behaves as if he/she were a *different* player for each major character being played. To avoid one player having an unbeatable combination of major characters, players should not be given major characters that naturally cooperate with each other.

Alternatively, the Director may eliminate major characters from the Script by following the order of priority shown in the Director's version of the major character value chart (above), starting from the bottom and working up. The Director must use his/her judgment, however, keeping in mind the needs of the Script (see the Director's Notes in this booklet for further details). Remember: the Director's word is law!

A PRODUCT OF
SPI 257 Park Avenue South, New York, N.Y. 10010

©1980 LORIMAR PRODUCTIONS, INC. All rights reserved.

299P13

PLAYER'S RULES OUTLINE

1. Character Types

A ***major character*** is an individual, described by a character sheet, whose role is assumed by a player. Major characters are the only characters that can control another character or plot device. A major character cannot be controlled by another major character.

A ***minor character*** is an individual, represented by a character card, who may be controlled by a major character. A minor character cannot control another character or plot device.

An ***organizational character*** is a group or institution, represented by a character card, that can be controlled by a major character. An organizational character cannot control another character or plot device. Organizational characters usually have no Seduction Ability.

2. Sequence of Play

Director Phase: The Director sets the Scene, provides whatever information is necessary to play the Scene, and introduces new minor characters and plot devices.

Negotiation Phase: Players make any deals they wish to make. No Abilities are used in this Phase. This is the only Phase in which players may trade anything (power markers, control of characters, information, and so on).

Conflict Phase: Players use their Abilities to Affect and Resist one another. Players may not trade in this Phase.

3. Use of Controlled Characters

In any one Scene, a player may attempt as many as three Affects, each of which must use a *different* Affecting character under the player's control, including his/her major character. Instead of making any one of these attempts to Affect, a player may Protect a character. A Protected character has its Resistance increased by 3 for any one Affect attempt made against it. **Example**: If you Protect one character, you may use only two characters to attempt to Affect in a Scene (the Protected character may be one of those used to Affect). If you Protect three characters, you may make no attempts to Affect in this Scene.

4. Character Values

Power: Major characters have power markers which may be traded during the Negotiation Phase. A character may attempt to take a power marker from another major character during any Affect attempt by announcing such an intention and adding three to the conflict resolution die roll. Each power marker added to an Affect or Resist attempt increases that Ability by one (**except** that each power marker increases the Coercion Ability by three). Each power marker may be used only once per Scene. Minor and organizational characters have a Value listed on their character cards for Power. This Value may be used only by that character and may not be loaned. A minor or organizational character that is controlled (only) always adds its Power Value to any Affect or Resist attempt in which it is involved.

Persuasion: Any character may attempt to Affect any other character by using Persuasion. Successful Persuasion requires that, at the Affecting character's option, the Affected character:

- provide information upon demand, or
- relinquish control of a character or plot device (if the Affected character is a major character), or
- come under the control of the Affecting character (if the Affected character is a non-major character).

There are no special requirements or consequences for Persuasion.

Seduction: Any character (other than an organizational character) may attempt to Affect any character of the opposite gender by using Seduction. Successful Seduction requires that, at the Affecting character's option, the Affected character:

- provide information upon demand, or
- relinquish control of a character or plot device (if the Affected character is a major character), or
- come under the control of the Affecting character (if the Affected character is a non-major character).

Seduction can be used only against characters of the opposite gender who are not related to the Seducing character.

Coercion: Any character may attempt to Affect any character by using Coercion. Successful Coercion requires that, at the Affecting character's option, the Affected character:

- provide information upon demand, or
- relinquish control of a character or plot device (if the Affected character is a major character), or
- attempt to Affect, upon demand, any other character of the Affecting character's choice.

If the third option is chosen, the Affected character must be compelled to make its Affect attempt *immediately.* Whenever an attempt to Coerce an independent minor or organizational character is unsuccessful, there is a possibility of **Revenge**. Each player other than the player who attempted the Coercion rolls the dice, and the high roller may immediately make a Persuasion attempt to control the independent character. If the first high roller fails to control, the next highest roller may make an attempt, and so on until all players have had a chance.

Investigation: Any character may attempt to Affect any other character by using Investigation. Successful Investigation requires that the Affected character provide information. Investigation may also be used against the Director to discover the identity of characters and plot devices that are face down on the table. Investigation also plays a part in dealing with illegal acts.

Luck: A successfully Affected character may roll the dice, comparing the result to his/her own Luck Value. If the dice roll is equal to or less than that Value, the otherwise successful Affect attempt is unsuccessful.

5. Inactive Players

Any player who is designated as inactive for a particular Scene, or who voluntarily becomes inactive, may neither attempt to Affect nor Protect for that Scene. An inactive major character may not be Affected, although the minor and organizational characters under his/her control may be Affected; plot devices under the inactive player's control may not be investigated.

6. Illegal Acts

When the Director indicates that a character has committed an illegal act, any other player who controls a designated legal authority (for instance, Texas Rangers, FBI) may attempt to place that character in jail. The Director will specify the nature of the crime and, according to its severity, assign dice roll modifiers. The conviction process is four-part:

Identification: Use Investigation Ability
(worth 3 Victory Points if successful).

Obtain Warrant: Use Persuasion Ability
(worth 4 Victory Points if successful).

Indictment: Use Persuasion Ability
(worth 5 Victory Points if successful).

Conviction: Use Persuasion Ability
(worth 6 Victory Points if successful).

7. Winning

In order to win, a player must fulfill all of the Personal Victory Conditions specified by the Director at the beginning of the Episode. More than one player can win. Players who have won, by fulfilling their Personal Victory Conditions, are then ranked according to the number of Victory Points they have accumulated.

CHARACTER SHEET nr. 1

J.R. EWING

CHARACTER NAME	GENDER	POWER	PERSUASION	COERCION	SEDUCTION	INVESTIGATION	LUCK	SPECIAL: Modifications to Affect and/or Resist Values
J.R. Ewing	**M**	**9**	**20/16**	**24/16**	**20/16**	**24/24**	**6**	
Ellie (Southworth) Ewing	F	4	20/14	18/14	17/24	21/21	3	+2 (Resist or Affect) child/husband +1 (Resist or Affect) grandchildren
Bobby Ewing	M	5	24/18	20/17	16/20	24/24	4	
Pamela (Barnes) Ewing	F	4	24/17	20/19	21/22	23/23	5	
Lucy Ewing	F	1	23/14	20/17	24/14	23/23	4	
Ray Krebbs	M	3	12/11	24/19	19/11	17/17	4	–4 (Resist or Affect) any Ewings –6 (Resist or Affect) Jock
Jock Ewing	M	7	19/17	22/20	19/15	21/21	4	+1 (Resist or Affect) child/wife +2 (Affect) J.R.
Sue Ellen (Sheppard) Ewing	F	3	20/12	12/10	27/18	14/14	5	20 vs. J.R. (Seduction Resist only)
Cliff Barnes	M	5	22/17	18/15	15/18	24/24	4	

(ABILITIES: Affect Value/Resist Value)

John Ross Ewing, Jr. (J.R.). Date of Birth: 1943. **Education:** Texas A&M. **Place of Birth:** Southfork Ranch. **Notes:** J.R. is the eldest son of Jock and Ellie Ewing. Acting president of Ewing Oil Company, he is a ruthless and crafty man who makes no secret of his desire for power, J.R. maintains an ambiguous love-hate relationship with his wife, Sue Ellen, and tries in his own way to gain his parents' respect. J.R. has Jock as a weak **natural ally** and Bobby, Cliff, Pam, and Sue Ellen as **natural enemies.**

The most powerful character in the game, the role of J.R. is not easy to assume, since everyone's initial inclination is to distrust you. To win, you must use your charm to make friends in the early going. With all you have to offer, you can make yourself useful to any other character. Stay in good graces with Jock for as long as possible, and ally with those characters whose Victory Conditions are evidently different from yours.

You will be much more successful in meeting your objectives by going about whatever you do diplomatically. Whenever you use force, you risk running afoul of good luck or being unable to make good your threats. Attempt to do favors for other characters whenever possible, and try to arrange for other characters to take whatever forceful action must be taken for your own good. Their success will be your success, and their failure they can keep to themselves. The successful player is the one who gains the most while risking the least.

Playing a male character in *Dallas* usually allows you to throw your weight around. It is easy to make enemies in the the game, so you should use your power judiciously to make friends rather than enemies. Even when you have to do something unpleasant to someone, do it with style, apologize before lowering the boom, and so on. You should avoid assuming a stereotyped, strongarm role, which may be tempting for a powerful male character.

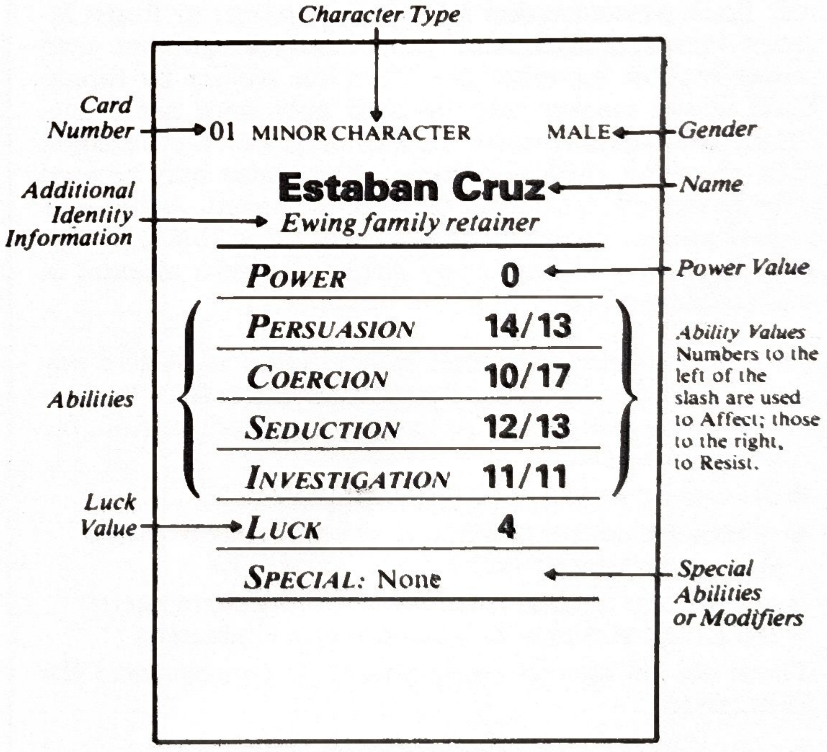
PERONAL VICTORY CONDITIONS

The Great Claim. By the end of the Episode, J.R. must control the Land Grant, plus 5 of the following: Bribe of Justice Dept. Official; Texas Rangers; M.X. Nevelstone; Local Press; Local Police; Senator's Press Conference; Dept. of Interior.

Sweet Oil. By the end of the Episode, J.R. must control 4 of the following: Ewing Oil; Mustafa Quattara; CINCPAC; Nikki Hubachi; Grant Whitcomb; Professor Bayard; Mary Cleef.

Down Along the Coast. By the end of the Episode, J.R. must control 4 of the following: Dept. of Interior; SPC; Senator Bentochter; Kaye Rupschorn; Texas Rangers; FBI; Ewing Oil (Jock can control this).

How to Read the Character Cards:


Character Type
Card Number
Gender
Name
Additional Identity Information
Power Value
Abilities
Ability Values Numbers to the left of the slash are used to Affect; those to the right, to Resist.
Luck Value
Special Abilities or Modifiers

01 MINOR CHARACTER MALE

Estaban Cruz

Ewing family retainer

Power	0
Persuasion	14/13
Coercion	10/17
Seduction	12/13
Investigation	11/11
Luck	4
Special: None	

CHARACTER SHEET nr. 2

JOCK EWING

CHARACTER NAME	GENDER	POWER	PERSUASION	COERCION	SEDUCTION	INVESTIGATION	LUCK	SPECIAL: Modifications to Affect and/or Resist Values
Jock Ewing	**M**	**7**	**19/17**	**22/20**	**19/15**	**21/21**	**4**	**+1 (Resist or Affect) child/wife** **+2 (Affect) J.R.**
Sue Ellen (Sheppard) Ewing	F	3	20/12	12/10	27/18	14/14	5	20 vs. J.R. (Seduction Resist only)
J.R. Ewing	M	9	20/16	24/16	20/16	24/24	6	
Ellie (Southworth) Ewing	F	4	20/14	18/14	17/24	21/21	3	+2 (Resist or Affect) child/husband +1 (Resist or Affect) grandchildren
Bobby Ewing	M	5	24/18	20/17	16/20	24/24	4	
Pamela (Barnes) Ewing	F	4	24/17	20/19	21/22	23/23	5	
Lucy Ewing	F	1	23/14	20/17	24/14	23/23	4	
Ray Krebbs	M	3	12/11	24/19	19/11	17/17	4	–4 (Resist or Affect) any Ewings –6 (Affect or Resist) Jock
Cliff Barnes	M	5	22/17	18/15	15/18	24/24	4	

(ABILITIES: Affect Value/Resist Value)

John Ross Ewing, Sr. (Jock). Date of Birth: 1918. **Education:** No formal education past high school. **Place of Birth:** Dallas vicinity. **Notes:** Jock Ewing — oil tycoon, patriarch of the Ewing family, and cunning businessman — is a proud man of few words. He relies on direct methods to get what he wants and adheres to a personal moral code that places a premium on what is good for him and for his family. Jock has Ellie as a strong **natural ally** and no **natural enemies.**

As Jock, head of the Ewing clan, you are the second most powerful character in the game (after your eldest son, J.R.). Unlike the other male characters in the game, you are heavily involved with your family relationships. This involvement limits the use of your power. To win, you must play a conservative game.

You will be much more successful in meeting your objectives by going about whatever you do diplomatically. Whenever you use force, you risk running afoul of good luck or being unable to make good your threats. Attempt to do favors for other characters whenever possible, and try to arrange for other characters to take whatever forceful action must be taken for your own good. Their success will be your success, and their failure they can keep to themselves. The successful player is the one who gains the most while risking the least.

Playing a male character in *Dallas* usually allows you to throw your weight around. It is easy to make enemies in the the game, so you should use your power judiciously to make friends rather than enemies. Even when you have to do something unpleasant to someone, do it with style, apologize before lowering the boom, and so on. You should avoid assuming a stereotyped, strongarm role, which may be tempting for a powerful male character.

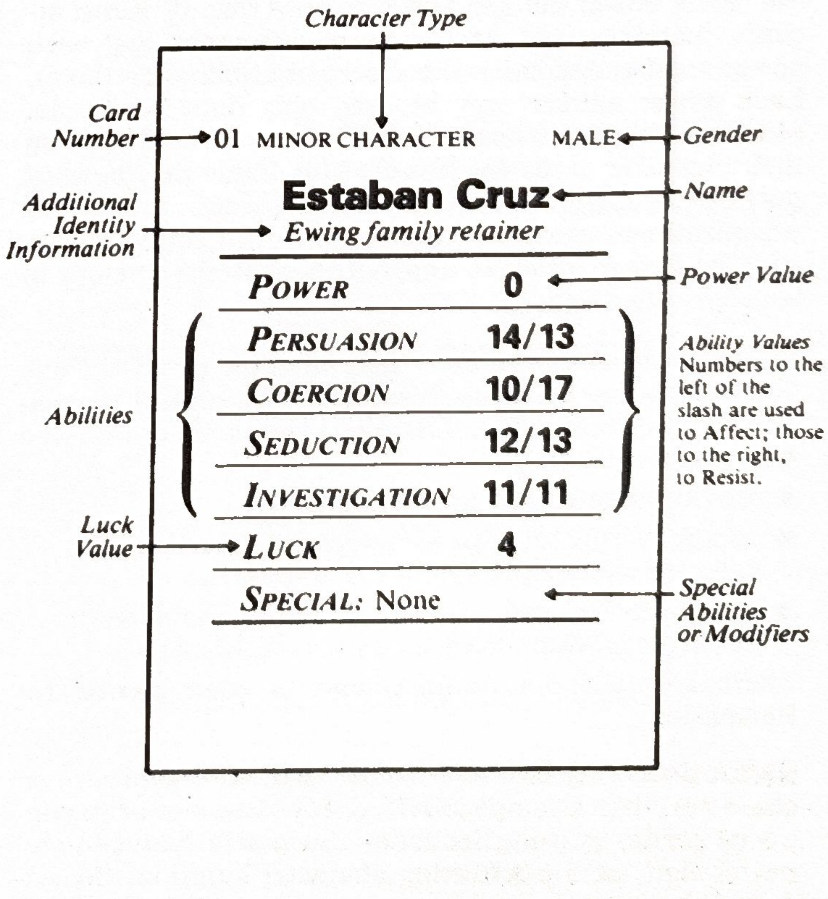
PERSONAL VICTORY CONDITIONS

The Great Claim. By the end of the Episode, Jock must control 4 of the following: Ewing Oil; Texas Rangers; Local Police; Oil Trade Association; Kaye Rupschorn; Local Press.

Sweet Oil. By the end of the Episode, Jock must control 4 of the following: Professor Bayard; Frederick Moss; Petersen's Employment Contract; K.B. Rawls; J.J. Petersen; Tina Rourke.

Down Along the Coast. By the end of the Episode, Jock must control 5 of the following: Ben Bradley; Senator Bentochter; Jorge Grace; Texas Railroad Commission; First Republic Bancshares; Oil Trade Association (Bobby or J.R. can control this); Ewing Oil (Bobby can control this); K.B. Rawls.

How to Read the Character Cards:


Character Type
Card Number
01 MINOR CHARACTER
MALE
Gender
Estaban Cruz
Name
Additional Identity Information
Ewing family retainer
POWER 0
Power Value
PERSUASION 14/13
COERCION 10/17
SEDUCTION 12/13
INVESTIGATION 11/11
Abilities
Ability Values Numbers to the left of the slash are used to Affect; those to the right, to Resist.
Luck Value
LUCK 4
SPECIAL: None
Special Abilities or Modifiers

To remove sheets, fold back and tear carefully along dotted line.

CHARACTER SHEET nr. 3

PAMELA (BARNES) EWING

CHARACTER NAME	*GENDER*	*POWER*	*PERSUASION*	*COERCION*	*SEDUCTION*	*INVESTIGATION*	*LUCK*	*SPECIAL: Modifications to Affect and/or Resist Values*
Pamela (Barnes) Ewing	**F**	**4**	**24/17**	**20/19**	**21/22**	**23/23**	**5**	
Lucy Ewing	F	1	23/14	20/17	24/14	23/23	4	
Ray Krebbs	M	3	12/11	24/19	19/11	17/17	4	−4 (Resist or Affect) any Ewings −6 (Resist or Affect) Jock
Jock Ewing	M	7	19/17	22/20	19/15	21/21	4	+1 (Resist or Affect) child/wife +2 (Affect) J.R.
Sue Ellen (Sheppard) Ewing	F	3	20/12	12/10	27/18	14/14	5	20 vs. J.R. (Seduction Resist only)
J.R. Ewing	M	9	20/16	24/16	20/16	24/24	6	
Ellie (Southworth) Ewing	F	4	20/14	18/14	17/24	21/21	3	+2 (Resist or Affect) child/husband +1 (Resist or Affect) grandchildren
Bobby Ewing	M	5	24/18	20/17	16/20	24/24	4	
Cliff Barnes	M	5	22/17	18/15	15/18	24/24	4	

(ABILITIES: Affect Value/Resist Value)

PAMELA **B**ARNES **E**WING. **Date of Birth:** 1953. **Education:** College (much of it night school). **Place of Birth:** Dallas vicinity. **Notes:** Pam's early life was a difficult one, but it made her both smart and tough, and through it all she has maintained a high moral standard. She has gradually been accepted by the Ewings as Bobby's wife, but her relationship with the Ewings is still colored by the fact that she is related to Cliff Barnes. Pam has Bobby as a **natural ally** and J.R. as a **natural enemy**.

As Pam, you are the most powerful female character in the game, which will go a long way toward helping you meet your victory conditions. To stand a good chance of winning, however, you must ally yourself with one or more of the women and, usually, with Cliff Barnes.

You will be much more successful in meeting your objectives by going about whatever you do diplomatically. Whenever you use force, you risk running afoul of good luck or being unable to make good your threats. Attempt to do favors for other characters whenever possible, and try to arrange for other characters to take whatever forceful action must be taken for your own good. Their success will be your success, and their failure they can keep to themselves. The successful player is the one who gains the most while risking the least.

Playing a female character in *Dallas* requires, for the most part, that you stick together with other female characters. While the men are generally more powerful, they also have more difficult personal goals for the most part. The men will spend much of their time attacking one another, but they will be after the female characters as well when they need something, and a female character unallied with other women is an easy target.

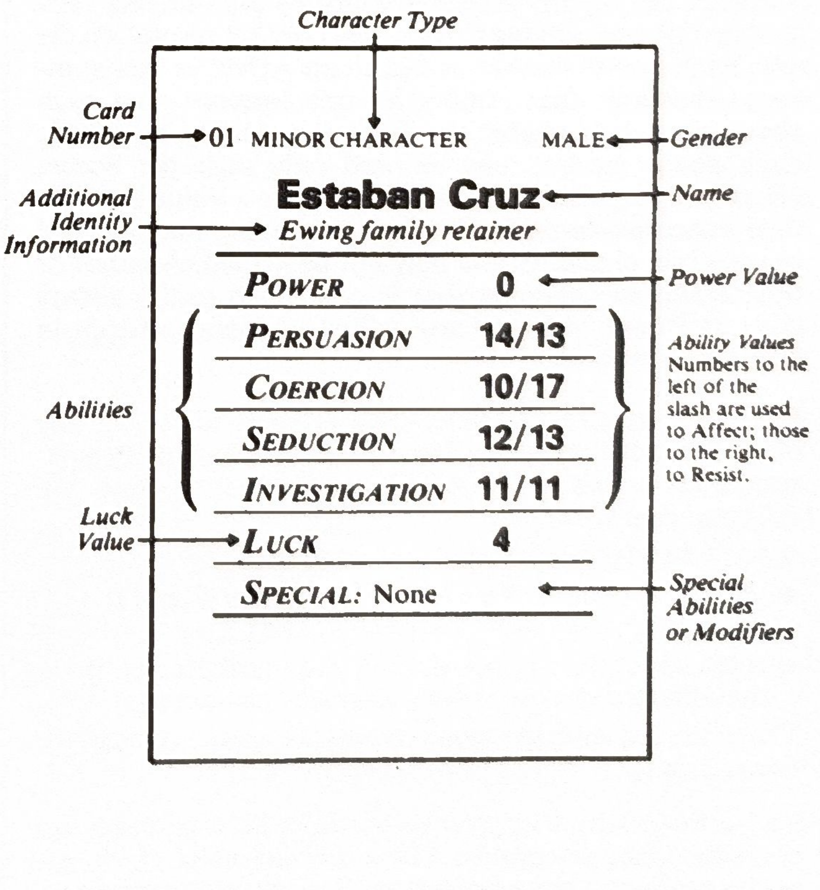
PERSONAL VICTORY CONDITIONS

The Great Claim. By the end of the Episode, Pam (or Ellie or Sue Ellen) must control 4 of the following: Local Press; M.X. Nevelstone; Secret Informer; Kaye Rupschorn; MAFWU.

Sweet Oil. By the end of the Episode, Pam (or Cliff) must control 4 of the following: Mustafa Quattara; CINCPAC; Mary Cleef; Dept. of Interior; Local Press.

Down Along the Coast. By the end of the Episode, Pam must control 3 of the following: SPC; FBI; Mary Cleef; Local Press; K.B. Rawls; Jake Harper; Ewing Oil (Pam also gets credit for Ewing Oil if it is controlled by Bobby or Cliff).

How to Read the Character Cards:


Character Type
Card Number
01 MINOR CHARACTER
MALE
Gender
Estaban Cruz
Name
Additional Identity Information
Ewing family retainer
POWER 0
Power Value
PERSUASION 14/13
COERCION 10/17
SEDUCTION 12/13
INVESTIGATION 11/11
Abilities
Ability Values Numbers to the left of the slash are used to Affect; those to the right, to Resist.
Luck Value
LUCK 4
SPECIAL: None
Special Abilities or Modifiers

To remove sheets, fold back and tear carefully along dotted line.

CHARACTER SHEET nr. 4

CLIFF BARNES

CHARACTER NAME	*GENDER*	*POWER*	*PERSUASION*	*COERCION*	*SEDUCTION*	*INVESTIGATION*	*LUCK*	*SPECIAL: Modifications to Affect and/or Resist Values*
Cliff Barnes	**M**	**5**	**22/17**	**18/15**	**15/18**	**24/24**	**4**	
Jock Ewing	M	7	19/17	22/20	19/15	21/21	4	+1 (Resist or Affect) child/wife +2 (Affect) J.R.
Sue Ellen (Sheppard) Ewing	F	3	20/12	12/10	27/18	14/14	5	20 vs. J.R. (Seduction Resist only)
J.R. Ewing	M	9	20/16	24/16	20/16	24/24	6	
Ellie (Southworth) Ewing	F	4	20/14	18/14	17/24	21/21	3	+2 (Resist or Affect) child/husband +1 (Resist or Affect) grandchildren
Bobby Ewing	M	5	24/18	20/17	16/20	24/24	4	
Pamela (Barnes) Ewing	F	4	24/17	20/19	21/22	23/23	5	
Lucy Ewing	F	1	23/14	20/17	24/14	23/23	4	
Ray Krebbs	M	3	12/11	24/19	19/11	17/17	4	−4 (Resist or Affect) any Ewings −6 (Resist or Affect) Jock

(ABILITIES: Affect Value/Resist Value)

Cliff Barnes. Date of Birth: 1945. **Education:** Texas A&M. **Place of Birth:** Unknown (eventually settled in Dallas area). **Notes:** Lawyer, politician, and crusading investigator, Cliff's goal is to avenge his father's destruction at the hands of the Ewings. Basically honest and dedicated, Cliff is nevertheless capable of resorting to deceit and intrigue himself. Cliff has his sister, Pam, as a **natural ally** and J.R. as a **natural enemy.**

One of the more powerful characters in the game, you are usually pitted against most of the Ewings, especially J.R. Your only ally is Pam, although at times you can depend on Bobby as well. But you may as well resign yourself to taking on the entire Ewing clan most of the time. You should make allies where you can and make the most of your minor characters' strengths.

You will be much more successful in meeting your objectives by going about whatever you do diplomatically. Whenever you use force, you risk running afoul of good luck or being unable to make good your threats. Attempt to do favors for other characters whenever possible, and try to arrange for other characters to take whatever forceful action must be taken for your own good. Their success will be your success, and their failure they can keep to themselves. The successful player is the one who gains the most while risking the least.

Playing a male character in *Dallas* usually allows you to throw your weight around. It is easy to make enemies in the the game, so you should use your power judiciously to make friends rather than enemies. Even when you have to do something unpleasant to someone, do it with style, apologize before lowering the boom, and so on. You should avoid assuming a stereotyped, strongarm role, which may be tempting for a powerful male character.

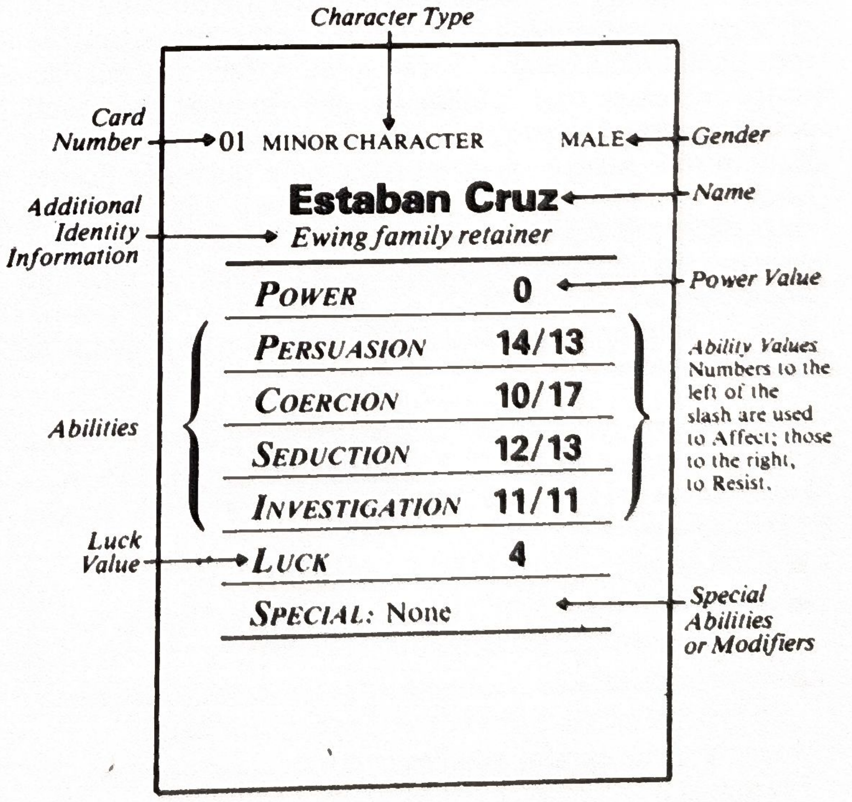
PERSONAL VICTORY CONDITIONS

The Great Claim. By the end of the Episode, Cliff must control 4 of the following: Land Grant; MAFWU; Local Press; M.X. Nevelstone; Dept. of Interior; Texas Rangers; FBI.

Sweet Oil. By the end of the Episode, Cliff must control 4 of the following: Mustafa Quattara; Grant Whitcomb; Mary Cleef; Dept. of Interior; Local Press.

Down Along the Coast. By the end of the Episode, Cliff (or Pam) must control 5 of the following: Texas Rangers; Local Police; Local Press; Kaye Rupschorn; Maisy Arroyo; Senator Bentochter; M.X. Nevelstone; Ben Bradley.

How to Read the Character Cards:


Character Type
Card Number
01 MINOR CHARACTER
MALE
Gender
Estaban Cruz
Name
Additional Identity Information
Ewing family retainer
POWER 0
Power Value
PERSUASION 14/13
COERCION 10/17
SEDUCTION 12/13
INVESTIGATION 11/11
Abilities
Ability Values Numbers to the left of the slash are used to Affect; those to the right, to Resist.
Luck Value
LUCK 4
SPECIAL: None
Special Abilities or Modifiers

CHARACTER SHEET nr. 5

BOBBY EWING

CHARACTER NAME	*GENDER*	*POWER*	*PERSUASION*	*COERCION*	*SEDUCTION*	*INVESTIGATION*	*LUCK*	*SPECIAL: Modifications to Affect and/or Resist Values*
Bobby Ewing	**M**	**5**	**24/18**	**20/17**	**16/20**	**24/24**	**4**	
Pamela (Barnes) Ewing	F	4	24/17	20/19	21/22	23/23	5	
Lucy Ewing	F	1	23/14	20/17	24/14	23/23	4	
Ray Krebbs	M	3	12/11	24/19	19/11	17/17	4	−4 (Resist or Affect) any Ewings −6 (Resist or Affect) Jock
Jock Ewing	M	7	19/17	22/20	19/15	21/21	4	+1 (Resist or Affect) child/wife +2 (Affect) J.R.
Sue Ellen (Sheppard) Ewing	F	3	20/12	12/10	27/18	14/14	5	20 vs. J.R. (Seduction Resist only)
J.R. Ewing	M	9	20/16	24/16	20/16	24/24	6	
Ellie (Southworth) Ewing	F	4	20/14	18/14	17/24	21/21	3	+2 (Resist or Affect) child/husband +1 (Resist or Affect) grandchildren
Cliff Barnes	M	5	22/17	18/15	15/18	24/24	4	

(ABILITIES: Affect Value/Resist Value)

ROBERT EWING (BOBBY). Date of Birth: 1951. **Education:** Texas A&M. **Place of Birth:** Dallas, Southfork Ranch. **Notes:** Bobby's marriage to Pamela Barnes has proved a milestone in his life, turning him from something of a playboy to a dedicated man. Deeply in love with his wife and devoted to his parents, Bobby is determined to provide Ewing Oil with a respectable and forthright public image. Bobby has Pam as a **natural ally** and J.R. as a **natural enemy.**

Although one of the most powerful characters in the game, you usually suffer from being J.R.'s primary target. You can assume, in most instances, that anyone opposing J.R. in a given situation is your ally.

You will be much more successful in meeting your objectives by going about whatever you do diplomatically. Whenever you use force, you risk running afoul of good luck or being unable to make good your threats. Attempt to do favors for other characters whenever possible, and try to arrange for other characters to take whatever forceful action must be taken for your own good. Their success will be your success, and their failure they can keep to themselves. The successful player is the one who gains the most while risking the least.

Playing a male character in *Dallas* usually allows you to throw your weight around. It is easy to make enemies in the the game, so you should use your power judiciously to make friends rather than enemies. Even when you have to do something unpleasant to someone, do it with style, apologize before lowering the boom, and so on. You should avoid assuming a stereotyped, strongarm role, which may be tempting for a powerful male character.

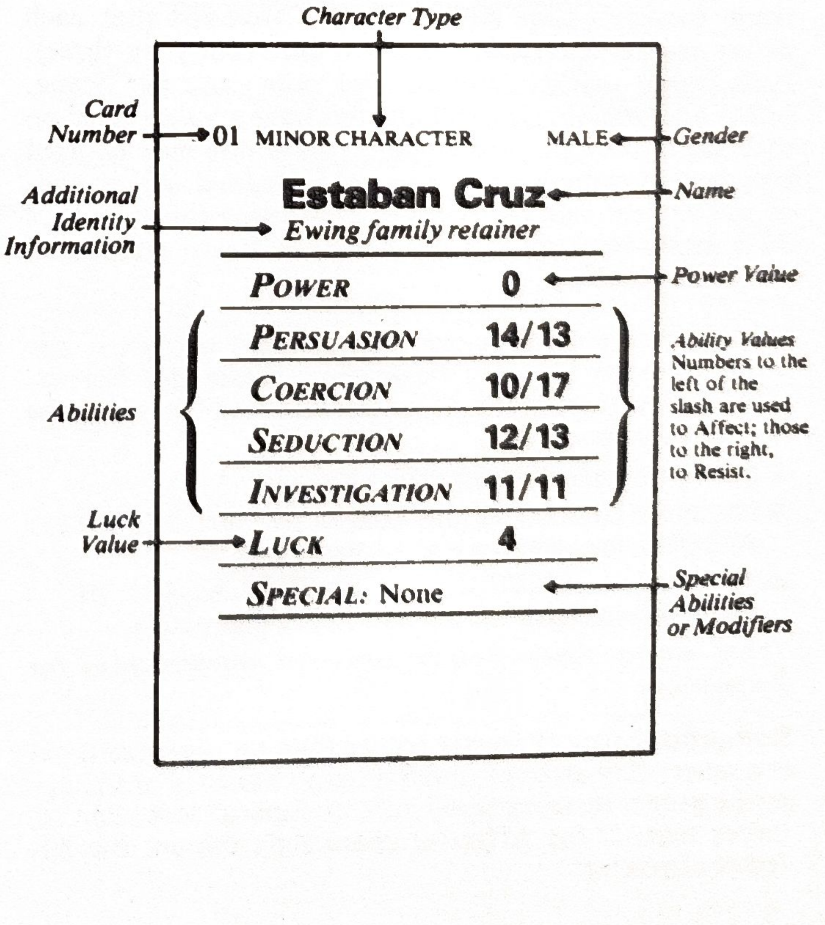
PERSONAL VICTORY CONDITIONS

The Great Claim. By the end of the Episode, Bobby must control 4 of the following: Oil Trade Association; First Republic Bancshares; Dept. of Interior; Jorge Grace; Ewing Oil; Local Press; M.X. Nevelstone.

Sweet Oil: By the end of the Episode, Bobby must control 4 of the following: Ewing Oil; Local Government; Local Press; Oil Trade Association; Tina Rourke.

Down Along the Coast. By the end of the Episode, Bobby must control 4 of the following: LSIC; Oil Trade Association; First Republic Bancshares; Senator Bentochter; Texas Railroad Commission; Ewing Oil (Jock or Ellie can control this); Grant Whitcomb.

How to Read the Character Cards:


Character Type
Card Number
01 MINOR CHARACTER
MALE
Gender
Estaban Cruz
Name
Additional Identity Information
Ewing family retainer
POWER 0
Power Value
PERSUASION 14/13
COERCION 10/17
SEDUCTION 12/13
INVESTIGATION 11/11
Abilities
Ability Values Numbers to the left of the slash are used to Affect; those to the right, to Resist.
Luck Value
LUCK 4
SPECIAL: None
Special Abilities or Modifiers

To remove sheets, fold back and tear carefully along dotted line.

CHARACTER SHEET nr. 6

ELLIE (SOUTHWORTH) EWING

CHARACTER NAME	GENDER	POWER	PERSUASION	COERCION	SEDUCTION	INVESTIGATION	LUCK	SPECIAL: Modifications to Affect and/or Resist Values
Ellie (Southworth) Ewing	**F**	**4**	**20/14**	**18/14**	**17/24**	**21/21**	**3**	**+2 (Resist or Affect) child/husband** **+1 (Resist or Affect) grandchildren**
Bobby Ewing	M	5	24/18	20/17	16/20	24/24	4	
Pamela (Barnes) Ewing	F	4	24/17	20/19	21/22	23/23	5	
Lucy Ewing	F	1	23/14	20/17	24/14	23/23	4	
Ray Krebbs	M	3	12/11	24/19	19/11	17/17	4	−4 (Resist or Affect) any Ewings −6 (Resist or Affect) Jock
Jock Ewing	M	7	19/17	22/20	19/15	21/21	4	+1 (Resist or Affect) child/wife +2 (Affect) J.R.
Sue Ellen (Sheppard) Ewing	F	3	20/12	12/10	27/18	14/14	5	20 vs. J.R. (Seduction Resist only)
J.R. Ewing	M	9	20/16	24/16	20/16	24/24	6	
Cliff Barnes	M	5	22/17	18/15	15/18	24/24	4	

(ABILITIES: Affect Value/Resist Value)

ELEANOR SOUTHWORTH EWING (MISS ELLIE). Date of Birth: 1925. **Education:** No formal education past high school. **Place of Birth:** Southfork Ranch. **Notes:** Miss Ellie is deeply attached to her family and to her ranch, Southfork. Matriarch of the Ewing family, she is proud and strong-willed, although her pride does not blind her to the faults of her children. Miss Ellie has Jock as a strong **natural ally** and no **natural enemies.**

You are one of the weaker characters in the game. You have a major advantage in your increased abilities when dealing with your children. Most Scripts will put you in a weak position and in alliance with one or more female characters. You can usually depend on your husband.

You will be much more successful in meeting your objectives by going about whatever you do diplomatically. Whenever you use force, you risk running afoul of good luck or being unable to make good your threats. Attempt to do favors for other characters whenever possible, and try to arrange for other characters to take whatever forceful action must be taken for your own good. Their success will be your success, and their failure they can keep to themselves. The successful player is the one who gains the most while risking the least.

Playing a female character in *Dallas* requires, for the most part, that you stick together with other female characters. While the men are generally more powerful, they also have more difficult personal goals for the most part. The men will spend much of their time attacking one another, but they will be after the female characters as well when they need something, and a female character unallied with other women is an easy target.

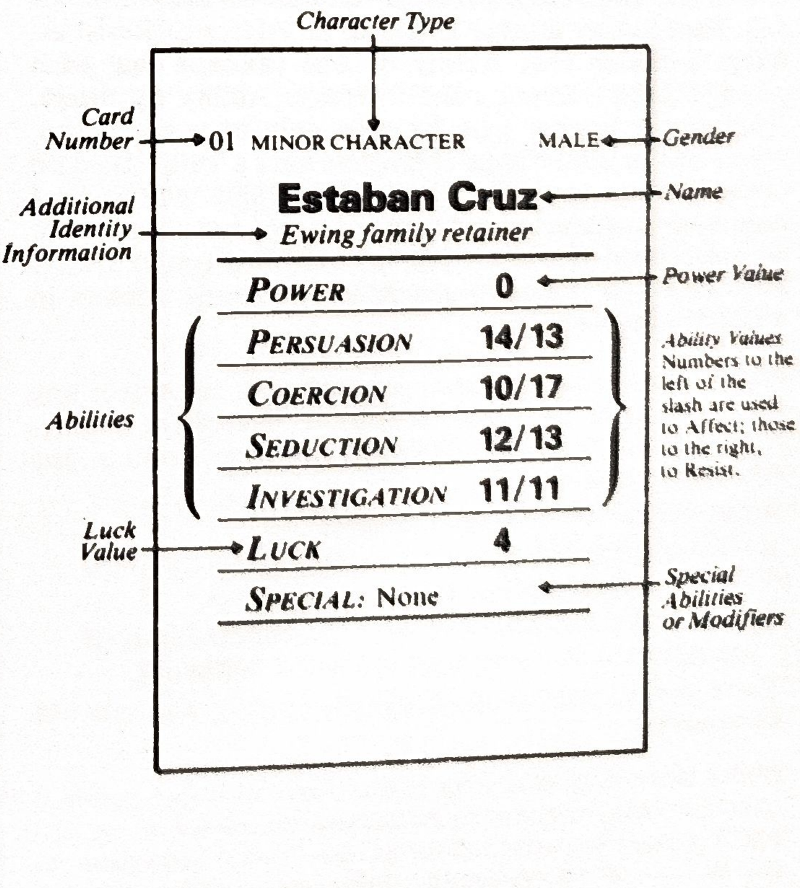
PERSONAL VICTORY CONDITIONS

The Great Claim. By the end of the Episode, Ellie (or Sue Ellen or Pam) must control her Letters plus 4 of the following: FBI; Texas Rangers; Local Press; Secret Informer; Jorge Grace.

Sweet Oil. By the end of the Episode, Ellie (or Pam or Ray) must control 4 of the following: Grant Whitcomb; Frederick Moss; Dept. of Interior; K.B. Rawls; Local Press.

Down Along the Coast. By the end of the Episode, Ellie (or Ray) must control the Deed to Southfork, and Ellie must control 3 of the following: Estaban Cruz; Ben Bradley; Senator Bentochter; Maisy Arroyo; Texas Railroad Commission (Jock can control this); Ewing Oil.

How to Read the Character Cards:


Character Type
Card Number
01 MINOR CHARACTER
MALE
Gender
Estaban Cruz
Name
Additional Identity Information
Ewing family retainer
POWER 0
Power Value
PERSUASION 14/13
COERCION 10/17
SEDUCTION 12/13
INVESTIGATION 11/11
Abilities
Ability Values Numbers to the left of the slash are used to Affect; those to the right, to Resist.
Luck Value
LUCK 4
SPECIAL: None
Special Abilities or Modifiers

To remove sheets, fold back and forth and tear carefully along dotted line.

CHARACTER SHEET nr. 7

SUE ELLEN (SHEPPARD) EWING

CHARACTER NAME	GENDER	POWER	PERSUASION	COERCION	SEDUCTION	INVESTIGATION	LUCK	SPECIAL: Modifications to Affect and/or Resist Values
Sue Ellen (Sheppard) Ewing	**F**	**3**	**20/12**	**12/10**	**27/18**	**14/14**	**5**	**20 vs. J.R. (Seduction Resist only)**
J.R. Ewing	M	9	20/16	24/16	20/16	24/24	6	
Ellie (Southworth) Ewing	F	4	20/14	18/14	17/24	21/21	3	+2 (Resist or Affect) child/husband +1 (Resist or Affect) grandchildren
Bobby Ewing	M	5	24/18	20/17	16/20	24/24	4	
Pamela (Barnes) Ewing	F	4	24/17	20/19	21/22	23/23	5	
Lucy Ewing	F	1	23/14	20/17	24/14	23/23	4	
Ray Krebbs	M	3	12/11	24/19	19/11	17/17	4	−4 (Resist or Affect) any Ewings −6 (Resist or Affect) Jock
Jock Ewing	M	7	19/17	22/20	19/15	21/21	4	+1 (Resist or Affect) child/wife +2 (Affect) J.R.
Cliff Barnes	M	5	22/17	18/15	15/18	24/24	4	

(ABILITIES: Affect Value/Resist Value)

SUE ELLEN (SHEPPARD) EWING. **Date of Birth:** 1950. **Education:** High school. **Place of Birth:** San Antonio. **Notes:** Sue Ellen was Miss Texas in 1970. She now lives in a world of her own much of the time, contending with personal problems. Her relationship with the Ewings has suffered somewhat over the years, particularly as regards her husband, J.R. Sue Ellen's baby is one of the few important things in her life. Sue Ellen has J.R. as a **natural enemy** and no **natural ally.**

Sue Ellen is a difficult character to play, since she has little power and is easily persuaded. As Sue Ellen, your best chance is to ally with other female characters, and play up your apparent weaknesses in hope of lulling other players into ignoring you. Rely on diplomatic abilities to discourage others from taking advantage of you.

You will be much more successful in meeting your objectives by going about whatever you do diplomatically. Whenever you use force, you risk running afoul of good luck or being unable to make good your threats. Attempt to do favors for other characters whenever possible, and try to arrange for other characters to take whatever forceful action must be taken for your own good. Their success will be your success, and their failure they can keep to themselves. The successful player is the one who gains the most while risking the least.

Playing a female character in *Dallas* requires, for the most part, that you stick together with other female characters. While the men are generally more powerful, they also have more difficult personal goals for the most part. The men will spend much of their time attacking one another, but they will be after the female characters as well when they need something, and a female character unallied with other women is an easy target.

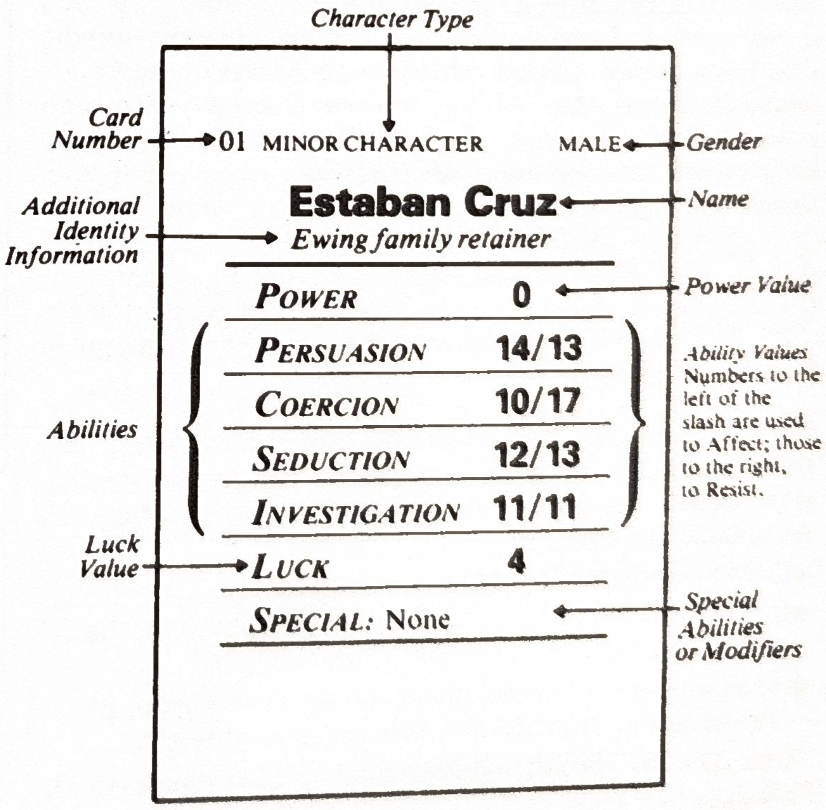
PERSONAL VICTORY CONDITIONS

The Great Claim. By the end of the Episode, Sue Ellen must control 3 of the following: Local Press; Local Police; First Republic Bancshares; Alexis Blancher; Estaban Cruz.

Sweet Oil. By the end of the Episode, Sue Ellen (or Pam) must control 3 of the following: CINCPAC; Grant Whitcomb; Mary Cleef; Frederick Moss; Local Press.

Down Along the Coast. By the end of the Episode, Sue Ellen must control 3 of the following: CINCPAC; Senator Bentochter; M.X. Nevelstone; Grant Whitcomb; Jake Harper; Mary Cleef; Ralph Bentochter.

How to Read the Character Cards:


Character Type
Card Number
01 MINOR CHARACTER
MALE
Gender
Estaban Cruz
Name
Additional Identity Information
Ewing family retainer
POWER 0
Power Value
PERSUASION 14/13
COERCION 10/17
SEDUCTION 12/13
INVESTIGATION 11/11
Abilities
Ability Values Numbers to the left of the slash are used to Affect; those to the right, to Resist.
Luck Value
LUCK 4
SPECIAL: None
Special Abilities or Modifiers

To remove sheets, fold back and forth and tear carefully along dotted line.

CHARACTER SHEET nr. 8

LUCY EWING

CHARACTER NAME	GENDER	POWER	PERSUASION	COERCION	SEDUCTION	INVESTIGATION	LUCK	SPECIAL: Modifications to Affect and/or Resist Values
Lucy Ewing	**F**	**1**	**23/14**	**20/17**	**24/14**	**23/23**	**4**	
Ray Krebbs	M	3	12/11	24/19	19/11	17/17	4	−4 (Resist or Affect) any Ewings −6 (Resist or Affect) Jock
Jock Ewing	M	7	19/17	22/20	19/15	21/21	4	+1 (Resist or Affect) child/wife +2 (Affect) J.R.
Sue Ellen (Sheppard) Ewing	F	3	20/12	12/10	27/18	14/14	5	20 vs. J.R. (Seduction Resist only)
J.R. Ewing	M	9	20/16	24/16	20/16	24/24	6	
Ellie (Southworth) Ewing	F	4	20/14	18/14	17/24	21/21	3	+2 (Resist or Affect) child/husband +1 (Resist or Affect) grandchildren
Bobby Ewing	M	5	24/18	20/17	16/20	24/24	4	
Pamela (Barnes) Ewing	F	4	24/17	20/19	21/22	23/23	5	
Cliff Barnes	M	5	22/17	18/15	15/18	24/24	4	

(ABILITIES: Affect Value/Resist Value)

LUCY EWING. **Date of Birth:** 1960. **Education:** Presently attending Southern Methodist University. **Place of Birth:** Dallas, Southfork Ranch. **Notes:** The first Ewing grandchild, Lucy can be wild and defiant. She is emotionally vulnerable, however, and not above using her grandparents, despite her fondness for them. Lucy despises J.R. She has Ray Krebbs as a **natural ally** and no **natural enemy.**

You are one of the weaker characters in the game, and the other female characters are not necessarily your allies. Your goals are often incompatible with those of the other women. As a rule, Lucy should play up her weak status and hope to go unnoticed amid heavy action.

You will be much more successful in meeting your objectives by going about whatever you do diplomatically. Whenever you use force, you risk running afoul of good luck or being unable to make good your threats. Attempt to do favors for other characters whenever possible, and try to arrange for other characters to take whatever forceful action must be taken for your own good. Their success will be your success, and their failure they can keep to themselves. The successful player is the one who gains the most while risking the least.

Playing a female character in *Dallas* requires, for the most part, that you stick together with other female characters. While the men are generally more powerful, they also have more difficult personal goals for the most part. The men will spend much of their time attacking one another, but they will be after the female characters as well when they need something, and a female character unallied with other women is an easy target.

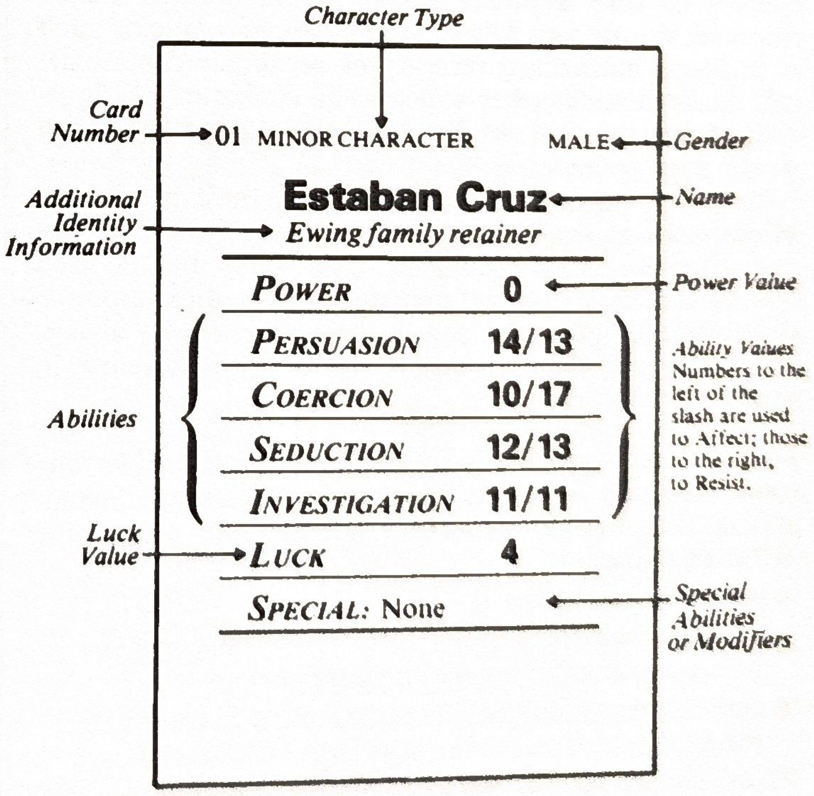
PERSONAL VICTORY CONDITIONS

The Great Claim. By the end of the Episode, Lucy (or Ray or Bobby) must control 4 of the following: Secret Informer; Texas Rangers; Local Police; Jorge Grace; Alexis Blancher.

Sweet Oil. By the end of the Episode, Lucy (or Sue Ellen) must control 3 of the following: Nikki Hubachi; Professor Bayard; Frederick Moss; Tina Rourke.

Down Along the Coast. By the end of the Episode, Lucy (or Ray) must control 3 of the following: Grant Whitcomb; Ralph Bentochter; SPC; Senator Bentochter; Mary Cleef; Kaye Rupschorn.

How to Read the Character Cards:


Character Type
Card Number
01 MINOR CHARACTER
MALE
Gender
Estaban Cruz
Name
Additional Identity Information
Ewing family retainer
POWER 0
Power Value
PERSUASION 14/13
COERCION 10/17
SEDUCTION 12/13
INVESTIGATION 11/11
Abilities
Ability Values Numbers to the left of the slash are used to Affect; those to the right, to Resist.
Luck Value
LUCK 4
SPECIAL: None
Special Abilities or Modifiers

To remove sheets, fold back and tear carefully along dotted line.

To remove sheets, fold back and forth and tear carefully along dotted line.

CHARACTER SHEET nr. 9

RAY KREBBS

CHARACTER NAME	GENDER	POWER	PERSUASION	COERCION	SEDUCTION	INVESTIGATION	LUCK	SPECIAL: Modifications to Affect and/or Resist Values
Ray Krebbs	**M**	**3**	**12/11**	**24/19**	**19/11**	**17/17**	**4**	**–4 (Resist or Affect) any Ewings** **–6 (Resist and Affect) Jock**
Jock Ewing	M	7	19/17	22/20	19/15	21/21	4	+1 (Resist or Affect) child/wife +2 (Affect) J.R.
Sue Ellen (Sheppard) Ewing	F	3	20/12	12/10	27/18	14/14	5	20 vs. J.R. (Seduction Resist only)
J.R. Ewing	M	9	20/16	24/16	20/16	24/24	6	
Ellie (Southworth) Ewing	F	4	20/14	18/14	17/24	21/21	3	+2 (Resist or Affect) child/husband +1 (Resist or Affect) grandchildren
Bobby Ewing	M	5	24/18	20/17	16/20	24/24	4	
Pamela (Barnes) Ewing	F	4	24/17	20/19	21/22	23/23	5	
Lucy Ewing	F	1	23/14	20/17	24/14	23/23	4	
Cliff Barnes	M	5	22/17	18/15	15/18	24/24	4	

(ABILITIES: Affect Value/Resist Value)

RAY KREBBS. **Date of Birth:** 1947. **Education:** No formal education past high school. **Place of Birth:** Texas. **Notes:** Ray is the foreman of Southfork Ranch and is something of an honorary Ewing. Never married, Ray is devoted to all the Ewings, especially to Jock, and will go to great lengths to retain the respect of the family. Ray spends most of his time either on the ranch or in the company of various women. Ray has all the Ewings as **natural allies** and no **natural enemies.**

Yours is one of the weaker characters in the game. Ray will have a very hard time going up against any of the Ewings (especially Jock), but Jock is often your ally. You should keep in mind that you score extra points for successful Seduction attempts.

You will be much more successful in meeting your objectives by going about whatever you do diplomatically. Whenever you use force, you risk running afoul of good luck or being unable to make good your threats. Attempt to do favors for other characters whenever possible, and try to arrange for other characters to take whatever forceful action must be taken for your own good. Their success will be your success, and their failure they can keep to themselves. The successful player is the one who gains the most while risking the least.

Playing a male character in *Dallas* usually allows you to throw your weight around. It is easy to make enemies in the the game, so you should use your power judiciously to make friends rather than enemies. Even when you have to do something unpleasant to someone, do it with style, apologize before lowering the boom, and so on. You should avoid assuming a stereotyped, strongarm role, which may be tempting for a powerful male character.

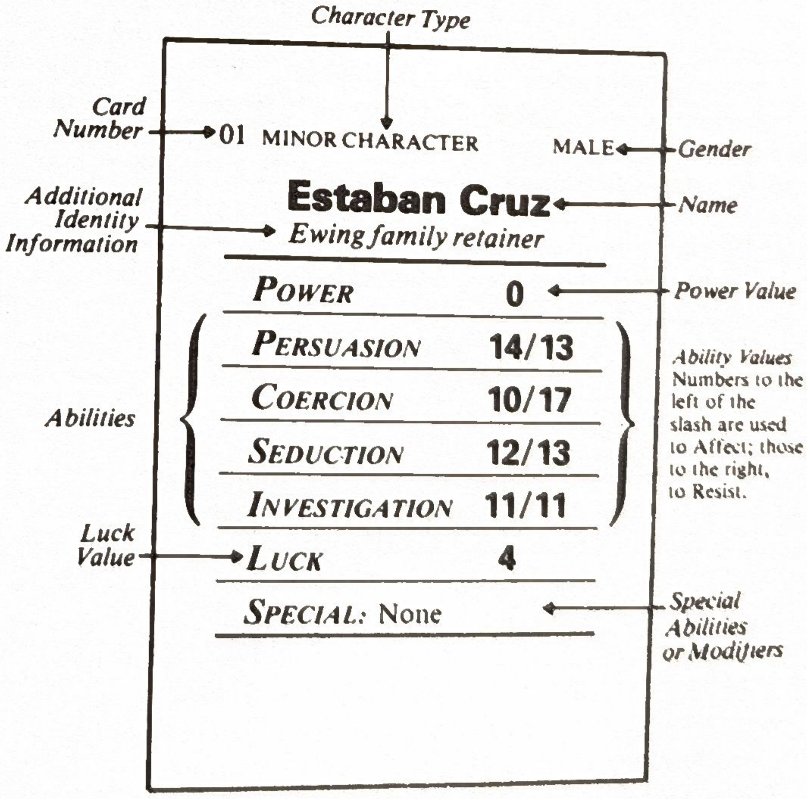
PERSONAL VICTORY CONDITIONS

The Great Claim. By the end of the Episode, Ray (or Lucy or Jock) must control 4 of the following: Jorge Grace; Secret Informer; Local Press; Texas Rangers; Stu Engle.

Sweet Oil. By the end of the Episode, Ray (or Jock) must control 4 of the following: Mustafa Quattara; Nikki Hubachi; Dept. of Interior; Local Press; Tina Rourke.

Down Along the Coast. By the end of the Episode, Ray must control 3 of the following: Ralph Bentochter; Jim Lowe; Deed to Southfork; Estaban Cruz; Ben Bradley; Jorge Grace; MAFWU.

How to Read the Character Cards:



Character Type
Card Number
01 MINOR CHARACTER
MALE
Gender
Additional Identity Information
Estaban Cruz
Name
Ewing family retainer
POWER 0
Power Value
PERSUASION 14/13
COERCION 10/17
SEDUCTION 12/13
INVESTIGATION 11/11
Abilities
Ability Values Numbers to the left of the slash are used to Affect; those to the right, to Resist.
Luck Value
LUCK 4
SPECIAL: None
Special Abilities or Modifiers

71 ORGANIZATIONAL CHARACTER

Dept. of Interior

Power	3
Persuasion	15/16
Coercion	21/12
Seduction	NA
Investigation	11/11
Luck	0

Special: None

---

72 ORGANIZATIONAL CHARACTER

SPC

Saltillo Properties of South Padre Island

Power	0
Persuasion	14/14
Coercion	12/2
Seduction	NA
Investigation	10/10
Luck	0

Special: None

---

75 ORGANIZATIONAL CHARACTER

CINCPAC

Congressional investigative committee

Power	1
Persuasion	14/14
Coercion	15/16
Seduction	NA
Investigation	15/15
Luck	0

Special: +1 on controlling player's attempts to Affect and Resist Sen. Bentochter.

---

76 ORGANIZATIONAL CHARACTER

MAFWU

Mexican-American Farm Workers Union

Power	1
Persuasion	9/15
Coercion	19/19
Seduction	NA
Investigation	14/14
Luck	0

Special: +1 to controlling player's Coercion, both Affect and Resist attempts.

---

79 ORGANIZATIONAL CHARACTER

Local Press

Power	6
Persuasion	13/21
Coercion	13/19
Seduction	NA
Investigation	21/21
Luck	4

Special: +1 to any attempt to Affect by controlling player.

---

80 ORGANIZATIONAL CHARACTER

Oil Trade Association

Power	4
Persuasion	18/16
Coercion	9/14
Seduction	NA
Investigation	15/15
Luck	0

Special: If controlled by Jock, he gets +1 on any Resist attempt by the Association.

---

83 ORGANIZATIONAL CHARACTER

Local Government

Power	6
Persuasion	12/14
Coercion	9/15
Seduction	NA
Investigation	11/11
Luck	0

Special: None

---

84 ORGANIZATIONAL CHARACTER

Dallas Clinic

Power	0
Persuasion	8/12
Coercion	8/14
Seduction	NA
Investigation	3/3
Luck	0

Special: None

73 ORGANIZATIONAL CHARACTER

Texas Rangers

Power	4
Persuasion	15/20
Coercion	20/19
Seduction	NA
Investigation	17/17
Luck	4

Special: +2 to controlling player's Coercion, both when attempting to Affect and Resist.

---

74 ORGANIZATIONAL CHARACTER

Ewing Oil Company

Power	2
Persuasion	18/19
Coercion	16/17
Seduction	NA
Investigation	15/15
Luck	0

Special: None

---

77 ORGANIZATIONAL CHARACTER

FBI

Power	3 in TX 7 in US
Persuasion	19/24
Coercion	24/24
Seduction	NA
Investigation	24/24
Luck	0

Special: +4 to player's attempts to Resist Coercion.

---

78 ORGANIZATIONAL CHARACTER

LSIC

Liberal Senator's Investigation Committee

Power	0
Persuasion	8/8
Coercion	4/4
Seduction	0/11
Investigation	10/10
Luck	0

Special: Lowers prestige.

---

81 ORGANIZATIONAL CHARACTER

Texas Railroad Commission

Power	3
Persuasion	7/15
Coercion	14/14
Seduction	NA
Investigation	9
Luck	0

Special: +2 to controlling player in attempts to Affect or Resist Oil Trade Association.

---

82 ORGANIZATIONAL CHARACTER

Local Police

Power	6
Persuasion	9/18
Coercion	11/25
Seduction	NA
Investigation	19/19
Luck	0

Special: +3 to controlling player's attempts to Resist Coercion.

---

85 ORGANIZATIONAL CHARACTER

First Republic Bancshares

Power	5
Persuasion	12/17
Coercion	13/17
Seduction	NA
Investigation	20/20
Luck	3

Special: Controlling player gets +1 in attempt to Affect or Resist Local Government.

ORGANIZATIONAL CHARACTER

Power	
Persuasion	
Coercion	
Seduction	
Investigation	
Luck	

Special:

Mineral Rights

Saddlebag full of Krugerrands

Deed to Southfork

299P62

Spanish Land Grant

Petersen's Employment Contract

Deed to Lowe's Ranch

Ellie's Letters

Internal Dissension in MAFWU

Senator's Press Conference

Anonymous Letter

Bribe of Justice Department Official

Cowboy-Redskins Football Tickets

01 MINOR CHARACTER MALE

Estaban Cruz

Ewing family retainer

POWER	0
PERSUASION	14/13
COERCION	10/17
SEDUCTION	12/13
INVESTIGATION	11/11
LUCK	4

SPECIAL: None

---

07 MINOR CHARACTER MALE

Mustafa Quattara

Arab oil magnate

POWER	1
PERSUASION	14/16
COERCION	18/21
SEDUCTION	12/9
INVESTIGATION	12/12
LUCK	3

SPECIAL: None

---

13 MINOR CHARACTER MALE

M.X. Nevelstone

Texas publisher

POWER	5
PERSUASION	13/12
COERCION	20/11
SEDUCTION	15/12
INVESTIGATION	25/25
LUCK	3

SPECIAL: +1 in attempt to Affect Local Press, Local Government, or Bancshares.

---

31 MINOR CHARACTER FEMALE

Tina Rourke

Forger

POWER	0
PERSUASION	15/12
COERCION	11/14
SEDUCTION	18/12
INVESTIGATION	12/12
LUCK	5

SPECIAL: None

---

02 MINOR CHARACTER MALE

Jorge Grace

Underworld figure

POWER	1
PERSUASION	24/21
COERCION	28/19
SEDUCTION	15/11
INVESTIGATION	25/25
LUCK	4

SPECIAL: None

---

08 MINOR CHARACTER MALE

Professor Bayard

Chemistry professor

POWER	0
PERSUASION	17/11
COERCION	17/12
SEDUCTION	21/15
INVESTIGATION	11/11
LUCK	2

SPECIAL: None

---

14 MINOR CHARACTER MALE

Ben Bradley

Former politician

POWER	1
PERSUASION	15/12
COERCION	19/12
SEDUCTION	15/12
INVESTIGATION	17/17
LUCK	2

SPECIAL: +1 in attempt to Affect or Resist Texas Rangers or CINCPAC.

---

32 MINOR CHARACTER FEMALE

Mary Cleef

Reporter for national newsmagazine

POWER	2
PERSUASION	23/16
COERCION	11/12
SEDUCTION	24/15
INVESTIGATION	24/24
LUCK	4

SPECIAL: +1 in attempt to Resist Local Press.

---

03 MINOR CHARACTER MALE

Stu Engle

Bandit

POWER	1
PERSUASION	12/20
COERCION	24/22
SEDUCTION	13/10
INVESTIGATION	15/15
LUCK	4

SPECIAL: None

---

09 MINOR CHARACTER MALE

Frederick Moss

Editor of Oil Newsletter

POWER	2
PERSUASION	20/9
COERCION	15/11
SEDUCTION	11/9
INVESTIGATION	22/22
LUCK	2

SPECIAL: +1 in attempt to Affect or Resist Oil Trade Assoc.

---

15 MINOR CHARACTER MALE

Jake Harper

Private detective

POWER	0
PERSUASION	12/11
COERCION	20/11
SEDUCTION	17/11
INVESTIGATION	18/18
LUCK	2

SPECIAL: None

---

33 MINOR CHARACTER FEMALE

Kaye Rupschorn

State investigator

POWER	0
PERSUASION	14/12
COERCION	13/11
SEDUCTION	13/12
INVESTIGATION	18/18
LUCK	2

SPECIAL: +2 for controlling player in an attempt to Affect Texas Railroad Commission and FBI.

04 MINOR CHARACTER MALE

Sen. Bentochter

U.S. Senator

POWER	2
PERSUASION	19/12
COERCION	18/14
SEDUCTION	15/12
INVESTIGATION	20/20
LUCK	4

SPECIAL: +1 in any attempt to Affect Department of Interior or SEC.

---

10 MINOR CHARACTER MALE

Grant Whitcomb

U.S. Attorney

POWER	4
PERSUASION	23/18
COERCION	24/20
SEDUCTION	17/20
INVESTIGATION	24/24
LUCK	2

SPECIAL: None

---

16 MINOR CHARACTER MALE

Jim Lowe

Rancher

POWER	0
PERSUASION	13/8
COERCION	8/8
SEDUCTION	13/5
INVESTIGATION	11/11
LUCK	0

SPECIAL: None

---

34 MINOR CHARACTER FEMALE

Maisy Arroyo

Businesswoman

POWER	1
PERSUASION	13/13
COERCION	13/9
SEDUCTION	12/7
INVESTIGATION	11/11
LUCK	2

SPECIAL: None

To remove cards, use both hands to very carefully pull gently but firmly along the perforated edges.

---

05 MINOR CHARACTER MALE

Nikki Hubachi

Japanese trading company representative

POWER	0
PERSUASION	18/17
COERCION	17/14
SEDUCTION	17/12
INVESTIGATION	17/17
LUCK	6

SPECIAL: None

---

11 MINOR CHARACTER MALE

K.B. Rawls

Retired politician and environmentalist

POWER	0
PERSUASION	12/14
COERCION	11/14
SEDUCTION	11/13
INVESTIGATION	11/11
LUCK	0

SPECIAL: None

---

30 MINOR CHARACTER FEMALE

Alexis Blancher

Employee of Ewing Oil

POWER	0
PERSUASION	15/11
COERCION	9/7
SEDUCTION	18/7
INVESTIGATION	19/19
LUCK	2

SPECIAL: None

---

60 MINOR CHARACTER M/F

Secret Informer

POWER	0
PERSUASION	11/20
COERCION	13/22
SEDUCTION	12/20
INVESTIGATION	11/11
LUCK	5

SPECIAL: None

---

06 MINOR CHARACTER MALE

Ralph Bentochter

Senator's son

POWER	0
PERSUASION	19/7
COERCION	11/11
SEDUCTION	20/7
INVESTIGATION	14/14
LUCK	2

SPECIAL: None

---

12 MINOR CHARACTER MALE

J.J. Petersen

The 7th son

POWER	0
PERSUASION	12/14
COERCION	11/14
SEDUCTION	11/13
INVESTIGATION	11/11
LUCK	0

SPECIAL: None

MINOR CHARACTER

POWER	
PERSUASION	
COERCION	
SEDUCTION	
INVESTIGATION	
LUCK	

SPECIAL:

MINOR CHARACTER

POWER	
PERSUASION	
COERCION	
SEDUCTION	
INVESTIGATION	
LUCK	

SPECIAL:

299P61

MINOR CHARACTER

POWER	
PERSUASION	
COERCION	
SEDUCTION	
INVESTIGATION	
LUCK	

SPECIAL:

MINOR CHARACTER

POWER	
PERSUASION	
COERCION	
SEDUCTION	
INVESTIGATION	
LUCK	

SPECIAL:

MINOR CHARACTER

POWER	
PERSUASION	
COERCION	
SEDUCTION	
INVESTIGATION	
LUCK	

SPECIAL:

MINOR CHARACTER

POWER	
PERSUASION	
COERCION	
SEDUCTION	
INVESTIGATION	
LUCK	

SPECIAL: